

COMPUTER ARTS

DESIGN
MATTERS

ISSUE #273

DECEMBER 2017
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THE UK

INSIDER ADVICE

BUILD A BETTER DESIGN STUDIO

Ditch the ego and hire people more skilled than you, urges Ragged Edge

#26

PRO SOCIAL
MEDIA TIPS



BEAT
CREATIVE
BLOCK

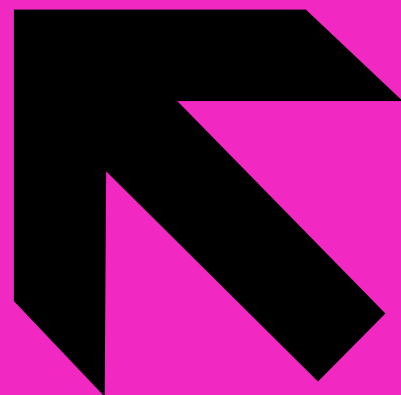
SIX WAYS TO
CONQUER THE
TERROR OF A
BLANK PAGE

PUT YOURSELF OUT THERE

CHECK ME OUT

SELF-PROMO SECRETS

BRAND YOURSELF
MASTER SOCIAL MEDIA
STAND OUT AS A STUDIO



Future

WORK MORE EFFICIENTLY

Our junior designer manual continues with a guide to creating digital assets

ARE BIG AGENCIES THE FUTURE?

The Partners' Greg Quinton reflects on what WPP's big merger means for design

jeremy tAnKard

- REDISTURBED REGULAR -

IS THOROUGHLY PLEASED

- TRILOGY EGYPTIAN HEAVY EXPANDED -

TO ANNOUNCE

- SHIRE TYPES STAFFORDSHIRE -

A WONDERFULLY REFRESHED

- BLISS HEAVY -

WEBSITE

- TRILOGY FATFACE REGULAR -

New

typography.net

New

R•E•P•L•E•T•E W•I•T•H M•A•N•Y

- ALCHEMY -

MARVELLOUS

- DE WORDE EXTRABOLD -

TYPEFACES

- CAPLINE BOLD -

DON'T DELAY · VISIT TODAY

- KINGFISHER ITALIC -

Making the cover

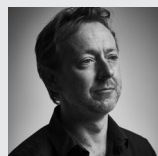
After the minimalist beauty of Jim Sutherland's glow-in-the-dark cover for last month's Studio Rankings special, there was nowhere else to go except *louder* this month. Luckily, with our investigations into self-promo, mass communication and targeting social media more effectively, a screaming sequence of garish messages seemed appropriate.

We decided to take advantage of our four-up cover printing process (four covers printed on each sheet of paper at the printers) to make four separate covers, each one featuring a call-out common to all contemporary designers searching for eyeballs and finger-clicks in our massively competitive industry.

Our cover printer runs up to five colours per pass, so passing the covers through the press twice gave us 10 colours to play with: four CMYK and six spot colours. Naturally, we chose the most vibrant and clashing colours possible, to reinforce the attention-grabbing nature of the messages.

As a subtle nod to the interweaving themes of the four messages, we played around with small blocks of colour that snaked from one cover to the next, enabling us to get every single colour on every cover.

Follow Twitter (@ComputerArts) and Instagram (@computerartsmag) for more updates...



MARK WYNNE

The four cover slogans are all, coincidentally, featured on our art editor's LinkedIn page, found at... [redacted]

Apart from the sheer fun (!) of making four different covers, the motive behind a collection of radically clashing treatments was to give the magazine some extra noise (and variety) on the newsstand. Whilst multiple covers are traditionally used in magazine publishing to encourage 'collectability', our treatment was simply a good-natured exercise in wilfully aggressive marketing. Readers are, of course, more than welcome to collect the whole set.

Editor's letter

At its core, design is all about solving problems, and a well-thought-out client brief with genuine depth and substance can be the perfect catalyst for great design. But what if you're the problem?

Self-branding can be one of the hardest exercises for a designer: it's just too close to home. Our special report (page 58) explores different approaches to 'brand you', and how finding that distinctive niche to occupy can become the cornerstone of effective self-promotion.

Balancing out this more holistic approach is our guide to the art and science of social media (page 42), and how to get the most from different platforms. It's not an exact science, but a bit of insider knowledge can make all the difference.

Great self-promo doesn't have to be about crowing your own brilliance from the rooftops, though: sometimes it can pay to ditch the ego and let the work speak for itself, like Ragged Edge. The studio has been biding its time and growing steadily stronger since it was founded a decade ago, until breaking cover with its D&AD Pencil-winning Camden Market rebrand. Find out more on page 76.

And after Jamie Ellul's rousing column a couple of issues back extolling the virtues of a small but perfectly formed studio, this month it's Greg Quinton's turn to pitch the counter-argument: with The Partners due to merge with four other WPP stablemates to form a 750-strong mega agency, he argues that bigger can be better on page 25.

Next month, our annual colour trends report reveals the three hottest palettes for 2018, and we pay a visit to young pretender Koto, the studio that handled a global rebrand of Fanta only a couple of years into business. And with Christmas fast-approaching, our practical guide to making it as a designer-maker-seller doubles as a handy gift list for supporting independent designers. See you then!

● NICK CARSON
Editor
nick.carson@futurenet.com

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FEATURING



JACK RENWICK

Graphic designer and founder of the Jack Renwick Studio in London, Jack confesses her love for second-hand oddities on page 98 – but it's all in the name of finding inspiration.

www.jackrenwickstudio.com



JARED NICKERSON

Originally from Nova Scotia, Halifax, Jared now runs his design studio Jthree Concepts in San Diego. The accomplished illustrator demonstrates a new CorelDRAW tool on page 88.

www.jthreeconcepts.com



AMANDA RUIZ

Amanda is a PR expert who specialises in training clients to gain more press exposure. She's one of the many gurus contributing to our feature on social media self-promotion on page 42.

www.amandarui.co.uk



GABRIELLA MARCELLA

As owner of Risograph print studio Risotto, Gabriella offers clients unique print services. In our feature beginning page 58, she shares her advice for the hardest branding task of all: yourself.

www.gabriellamarcella.com



MAX OTTIGNON

Max is co-founder of, and creative director at, branding specialists Ragged Edge. As part of our video profile on page 76, he reveals why losing the ego can help you build a better design studio.

www.raggededge.com

Roo Cassels, a Middle Eastern Studies graduate working as an account executive, dreamt of a more creative career. After studying 3 months at Shillington, he now works as a graphic designer at Big Fish, a top studio in London.

"Shillington was exactly what I was looking for. It was one of the most challenging and inspiring things I've done! I had no idea I'd get to where I did in only 3 months.

The pace of studio life is pretty fast, but Shillington really prepared me for that. Every day is different—I may be cutting and sticking, making mock-ups, designing on the computer, on a photo shoot or at a meeting with clients. It's definitely an upgrade from my old job!"

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MEET THE TEAM



NICK CARSON
EDITOR

Nick has been busy with wedding activity, with one
week to go as we go to press. Many hours have been
spent browsing Etsy and Not On The High Street, as
well as crafting awesome cardboard dinosaur masks.



MARK WYNNE
ART EDITOR

Mark sampled the (cosmic) spirit of Dom Sylvester
Houédard in this month's social media promotion
report (p42). But if using InDesign instead of an Olivetti
typewriter is so much quicker, why did it take so long?



ROSIE HILDER
OPERATIONS EDITOR

Rosie covered herself and her living room in hessian
while creating several metres of bunting for Nick's
upcoming wedding. She also spent a rainy day
devouring Philip Pullman's new book in one sitting.

KEY CONTRIBUTORS

GARETH JONES
VIDEO PRODUCER

Gareth has been keeping busy by joining Nick on
video shoots at Ragged Edge (this issue) and Koto
(next), while also attempting to get the CA badminton
team back on its feet, both literally and figuratively.

ED RICKETTS
FREELANCE OPERATIONS EDITOR

Ed still harbours ambitions to start a cult – a *nice* cult
– and become fabulously rich in the process. In the
meantime, he's gone back to rewatching Twin Peaks
series three to see if he can find any more clues.

Production notes

PRINTERS

TEXT AND COVER CMYK, PANTONE
929C, PANTONE 803 C, PANTONE
PINK 807 C (INTENSE), PANTONE
GREEN 802 C (INTENSE), PANTONE
811 (INTENSE), PANTONE 908 C
William Gibbons

PRINT FINISHING PARTNER
Celloglas

PAPER

COVER
Precision Special Gloss FSC 250gsm
P3–74: Ultra Mag Plus Gloss 90gsm
P75–98: GraphoInvent 70gsm

TYPEFACES

Trump Gothic West, Akkurat,
Simplo, Kondola and Calluna

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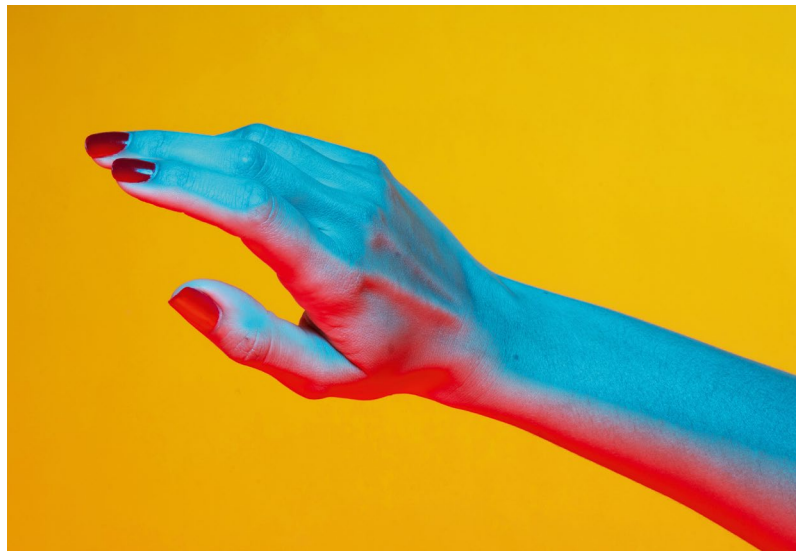


OXFAM

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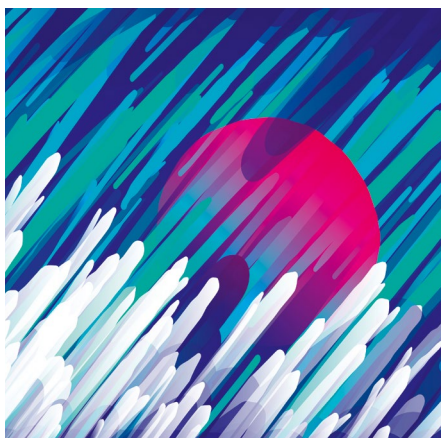
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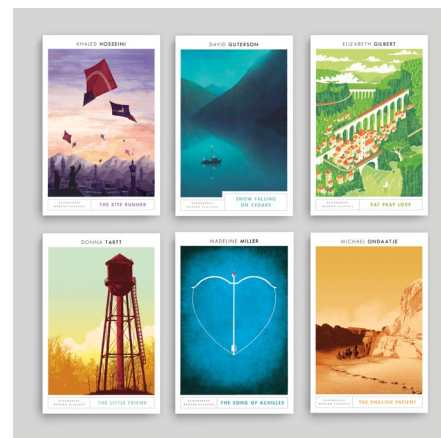


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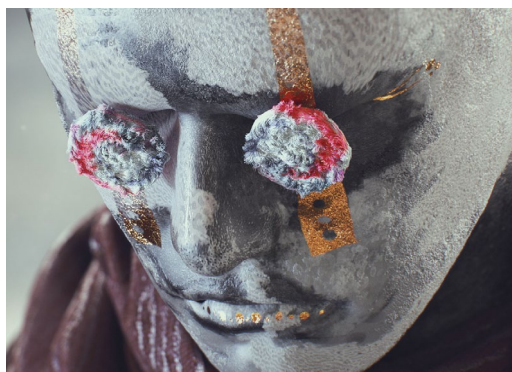
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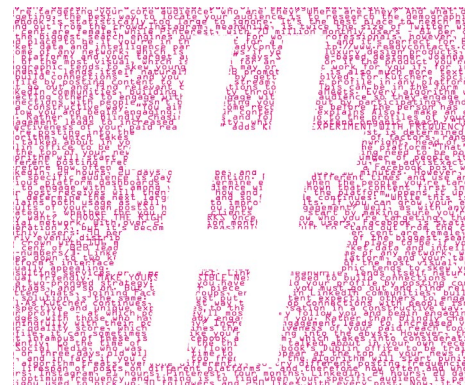
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The London-based studio recently wowed the crowds at OFFF London with its surreal opening sequence. We chat to Andrew Jones to find out more

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CULTURE

TRENDS | PEOPLE | EVENTS | INSPIRATION

Each month, our Trends section is curated by experienced creative consultancy FranklinTill www.franklintill.com

CHROMAYOGA

TRENDS

SUPERCHARGED WELLBEING

A focus on mindfulness, a new approach to fitness studios and a more holistic view of the body and mind are influencing current thinking on health

Growing interest in mindfulness practices, immersive experiences and healthy routines are shaping a new generation of wellness destinations, offering consumers innovative and playful ways to take care of their bodies and minds. Spas, fitness centres and yoga studios are moving away from Scandinavian-inspired design trends, which focus on a clean, minimal aesthetic, and reinventing themselves as lifestyle hubs.

This new breed of immersive physical environment features audio-reactive visual installations and 3D sound systems. Technology helps consumers feel calm and focused, and also boosts their performance.

As part of its Unlimited You campaign, launched for the Rio 2016 Olympic Games, Nike introduced a three-day, fully immersive fitness experience in east London that challenged the typical concept of a gym. The space showcased a supercharged environment, complete with large-screen custom projections and a bespoke soundtrack composed by Hot Chip and performed by a live orchestra. An immersive light installation guided participants through their workout, generating different landscapes as they progressed.

New York-based Inscape is a 5,000-square-foot venue that offers immersive audio-guided group experiences for meditation and relaxation. Its two rooms feature surround-sound speakers and lighting, seamlessly integrated into the walls and ceilings. At Inscape there are no teachers and all classes are delivered via an app, downloadable from iTunes, played through the speaker system. The Inscape app comes with a diverse array of pre-recorded sessions and can be used at the Inscape studio as well as on the go.

Inspired by a holistic approach to wellbeing, each class at London-based ChromaYoga combines light therapy, soundscapes and bespoke natural scents to create a specially designed combination of sensory triggers. By merging ancient techniques and technological advancements, this studio practice offers consumers a fully immersive environment where the beneficial properties of red, yellow, blue, orange and pink lights are used to alleviate emotional and physical ailments. Each class is accompanied by a specially composed soundtrack that emulates the frequencies emitted by the brain in different states of consciousness, promoting relaxation and focus during exercise.

Our fast-paced lives are becoming increasingly dominated by rapidly changing technology trends, multitasking modes, and heavy media and digital consumption. Consequently, the way we take care of our bodies and minds is evolving as we look at how sensory technology can help.

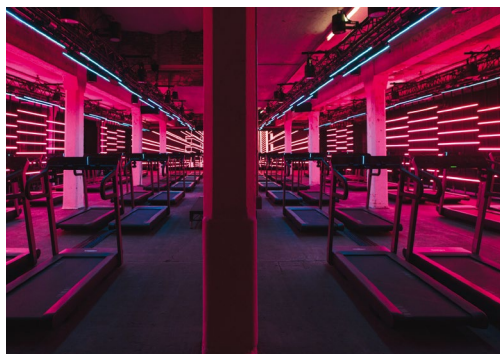


INSCAPE

PHOTOGRAPHY: Christian Harder

UNLIMITED
YOU
BY NIKE

PHOTOGRAPH: Owen Richards



FRANKLINTILL STUDIO

Design Futures / Material Futures / Colour Futures

FranklinTill Studio is a forecasting agency and creative consultancy that works with lifestyle brands across the disciplinary spectrum to provide research-based insights that drive creative innovations in materials, colour and design. It creates reports, publications, exhibitions and events with the aim of making its research both accessible and inspiring. It also edits and produces two magazines, published by View Publications, which you can buy from www.viewpoint-magazine.com.

VIEWPOINT DESIGN

Viewpoint delivers visual, editorial and statistical information to brands, designers, agencies and consumer insight teams determined to create lifestyle products, campaigns and environments that anticipate consumer demand. Written by professionals in the branding and design business, each issue explores how a significant trend will impact consumer behaviour and the global design landscape.

VIEWPOINT COLOUR

Launched December 2016, Viewpoint Colour offers visual inspiration, design direction and a global perspective on colour. The inaugural issue provides an in-depth analysis of the personality traits of emerging colour stories, explaining why they are relevant now and how they are currently being applied.



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[†]UNFAO, Global Forest Resources Assessment 2005-2015.

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Owen Gildersleeve is an artist based in London, specialising in handcrafted illustration, set design and art direction. www.owengildersleeve.com

MY DESIGN SPACE IS...

PHOTOGRAPH: Jon Aaron Green www.jonaarongreen.com

A CONSTANT BATTLE

Owen Gildersleeve aims for neat and tidy in his studio, but somehow new stuff always gets in the way

Nestling in trendy Dalston in the east end of London, Owen Gildersleeve's current studio is his third to date. As part of Arcola Northside, however – a three-storey building filled with various creatives over 30 studios – it's a far cry from his first.

"It was this squat-like building in Stoke Newington which didn't have any heating or hot water and had a bad mouse problem," he remembers. "But we were only

paying £100 a month, so what can you expect?" Gildersleeve says he's a fan of the idea of 'tidy space, tidy mind', but things don't always work out that way. "As you can see by the amount of stuff I have around me, I'm also a bit of a collector of trinkets, so it's a constant battle between showing off all my bits in a nice manner and it looking like a gift shop."

The Mind, a piece of French knot artwork (1), was created by his mum while studying textiles at uni:

"She was a big inspiration for me to get into the arts," he reflects. There's more nostalgia behind the woodcock (2), which he bought for his first Pick Me Up design fair in 2010, as part of illustration collective Evening Tweed. "We met lots of great people at that show, some of whom have become great friends."

The papercut blue pavilion (3) was part of an illustration he made about the palaces of Istanbul: "I went on a trip to the city a few years later and managed to visit this

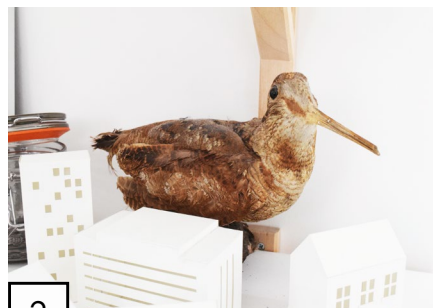
incredible building covered in hundreds of blue tiles," he adds.

A signed poster for US heavy metal band Om (4) brings back memories of an All Tomorrow's Parties festival, where Gildersleeve saw them play live.

And what studio wouldn't be complete without some hate mail from Mr Bingo (5)? "He used to have a studio in our building. I was so happy with it, even though it's obscene," laughs Gildersleeve. "It was later the cover for his book." ■



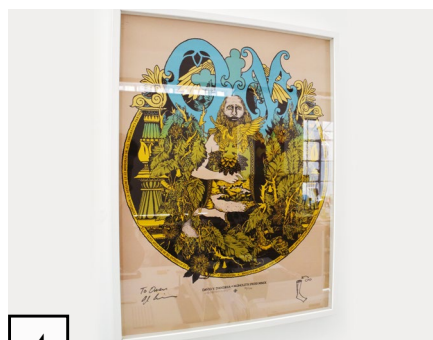
1



2



3



4

POSTER: David D'Andrea, www.dvdandrea.com



5



PHOTOGRAPH: Steffen Braun

Dynamic culinary duo Bompas & Parr are no strangers to theatrical showmanship, from producing a walk-in cloud of gin and tonic to cooking with lava.

NEW VENTURES

NOUVELLE CUISINE

Culinary experimentalists **Sam Bompas** and **Harry Parr** and their 20-strong team have launched a new bespoke catering business

London-based Bompas & Parr may have started out by creating craft jelly, but it has rapidly expanded into a fully-fledged creative studio offering food and drink design. Its latest venture is a catering division specialising in multi-sensory experiential events. Sam Bompas explains why the company is branching out.

What fascinates you about food in general, and the crossover with experiential design in particular?

Well, we swiftly learnt that if you slap a jelly on the table, everyone smiles and shares some nostalgic tale. But to approach the scale we sought, we had to work on designing complete experiences around the jelly, addressing all the senses and borrowing from disciplines beyond the realm of the culinary. This included architecture, biochemistry, magic, toxicology, engineering, psychology and pyrotechnics. In each case the different disciplines are orchestrated to generate a specific emotional response – much like slapping a jelly on the table!

Can you give a couple of great examples that sum up your approach?

We really push for maximal intensity of experience and ambition, and then try to reflect on what we've learnt. Past examples of work include cooking with lava at 1,350 degrees Celsius, creating a walk-in cloud of G&T that intoxicates through the lungs and eyeballs, and a 200-course meal with dishes dropping every 7 minutes and 14 seconds for 24 hours.

Talk us through the thinking behind your new catering business....

The new business means that anyone can commission a Bompas & Parr feast. Some of the party pieces we can bring to your house are pretty affordable, including a whisky tornado and Champagne bubble machine. Each case has involved a host of work and research with academics and experts but more than that, it's fun.

How does your in-house catering department operate?

We have about 40 or so projects on the go at any one time, being delivered at a rate of a couple a week. So a six-month lead time is tremendous, but by no means necessary. We can turn relatively complex logistical challenges around in days. Last year we built a bar entirely staffed by merman mixologists in Westfield with just five weeks from the brief to going live. So if you're thinking of something epic for your Christmas party, there's still time...

To what extent is the service bespoke?

We have a set menu but this is really for inspiration; for the most part we develop something fresh each time.

How was your launch event received?

The Feast of Flowers was a total sensory assault of florioraphy. From sipping welcome shots from carnivorous plants, to a finale of Perrier-Jouët edible bubbles, there were scores of gustatory pleasures. ■ www.bompasandparr.com



EVENT REPORT: OFFF LONDON 2017

KEY INFO:

Location

Here East, Hackney
Wick, London
<https://offf.london>

When

29–30 Sept 2017

Attendees

800+

Key speakers

Marta Cerdà, Lo Siento,
Poke, FutureDeluxe,
Ricardo Cavolo

CONSTANT CHANGE

OFFF's first outing in London was all about taking it slow, reports **Ruth Hamilton**

Last year, OFFF celebrated its sweet 16 in the sunny climes of Barcelona.

And, in the spirit of independent-minded teenagers everywhere, it then set off in search of greater independence to broaden its horizons... in short, it set up a new offshoot event in London.

Despite missing conference founder Héctor Ayuso – who was busy completing an Iron Man in Barcelona, and appeared only via video feed (in a Lycra vest, for those doubting his excuse) – the event managed to retain the relaxed and inspiring vibe of its Catalan counterpart. This was in large part thanks to Poke, OFFF's London partner and the creative studio

behind the branding and identity for the two-day event.

Friday morning kicked off with a four-man talk from Poke, who announced that, as more and more jobs are taken care of by technology alone, they are proudly “for humans”. In their talk, the team shared various experimental handmade projects. “When you’re dealing with physical things, they have properties you can’t really change or get around... which is especially challenging if you’re used to digital, and being able to fix things with a few lines of code,” said tech director Jamie Ingram.

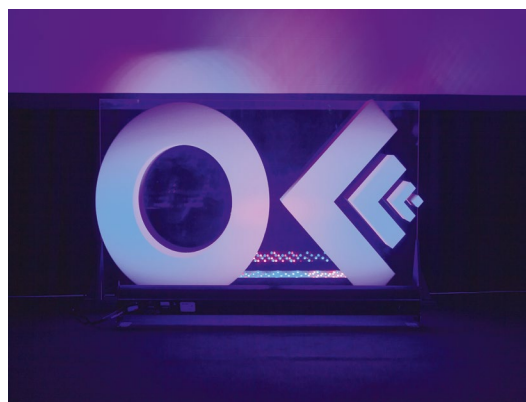
There were also some fascinating insights into how the team created the branding and idents for OFFF

London. Inspired by the idea that ‘change is the only constant’ – particularly apt for the festival’s first year in London – Poke settled on a scheme of white, laser-cut lettering surrounded by mesmerising, ever-changing swirls of rainbow colour. To look at it, you wouldn’t know that its creation involved excessive amounts of milk and plain flour, or that it required someone to get to grips with underwater kerning.

A number of other speakers talked about their handmade efforts, a refocusing on the craft of design, and the challenges of waving goodbye to Cmd+Z. Spanish artist and storyteller Ricardo Cavolo explained that it had taken maybe 20 years of hard graft and



Clockwise from left: The Poke team explain how they created the ever-changing branding for the event; the conference took place in the media building for the London 2012 Olympics; Adobe offered the chance to explore VR during breaks; it was OFFF's first outing in London.



exploration to reach the point where he's fully happy with his work (read our interview with him next issue). Lo Siento founder Borja Martínez announced the studio was embracing "slow-cooked design", which included fashioning a set of mind-melting '4D' lettering that can be read from all six sides. He drove home the point by roping in a teammate to create an impressive example live on stage while he talked through the studio's portfolio.

Carl Addy from VFX company The Mill made the point that it's not only handmade projects that can be hard to control: working with truly cutting-edge technology introduces an unpredictable element to projects, so much so that the team now sees technology as a kind of 'collaborator'. "Part of working with technology is not always knowing what the final outcome might be," he explained. Addy also talked

When you're dealing with physical things, they have properties which you can't really change... which is challenging if you're used to digital

Jamie Ingram, Poke

about making the most of each new brief, noting that as well as having to solve the problem set in front of you, if you're smart you can use each project to develop your skills or set yourself up to explore something new.

FutureDeluxe delivered one of the festival's closing talks, in which they revealed their title sequence for OFFF (see page 50). The care and craft that had gone into it was overwhelming. Given an ostensibly open brief from the event organisers, the studio had the

challenge of figuring out what to do – and how far to push things. "When you're given an arts-based project, the tendency is to put your heart and soul into it, which from a commercial point of view can be quite dangerous," cautioned founder Andrew Jones.

The result is a weird and wonderful creation that the team admitted to being apprehensive about unleashing on corporate clients at meetings in the future. Judge for yourself at futuredeluxe.co.uk/work/offf-london. ■

WHAT'S ON

EVENTS

ADC 97th Annual Awards call for entries

■ 31 January 2018 deadline
www.adcawards.org
The ADC 97th Annual Awards has the theme 'Where Craft Will Take Us', and introduces quite a few important changes to the previous format. A new tiered pricing structure means studios of more than 21 people pay the standard entry fee; those with 2–20 pay less; and solo entrants less again. Interestingly, freelancers can now enter for their contribution to a campaign or project created by an agency, too. The event itself is in May.

Us By Night

■ Antwerp, Belgium
■ 23–25 November
www.usbynight.be
A three-day event featuring more than 50 speakers from around the world. Actually, it's a three-night event, with keynotes running from 5–11pm each day, with a night market on hand to serve food and drink, plus other attractions such as a 'holocube', arcade games and a tattoo artist. Speakers include Neville Brody, Marshmallow Laser Feast, members of the Nike Global Brand Design team, Echolab and more.

Virtual Reality

Creative Summit 2017

■ London, UK
■ 5 December
www.vrsummit.co.uk
The VR industry's great and good come together to discuss a year in which VR went mainstream – sort of. Mike McGee of Framstore, Brynley Gibson from Curve Digital, Adam Bracegirdle from Vice and indie filmmaker Avril Furness will be among those discussing the present and especially the future of VR.



EVENT REPORT: SOMETHING GOOD BRISTOL

LABOURS OF LOVE

At Bristol's first Something Good festival, **Nick Carson** finds a rekindled joy for craft

KEY INFO:

Location

St George's Bristol
www.somethinggoodbristol.com

When

6–7 October 2017

Attendees

300

Key speakers

Gavin Strange,
 Anthony Burrill, Morag
 Myerscough, *Trapped
 In Suburbia*, Wilfrid
 Wood, Brendan Dawes,
 Marta Veludo, *Snask*

After building momentum with its thread events series, Bristol agency Fiasco launched its first two-day festival, Something Good.

The diverse line-up ranged from the infectious enthusiasm of local success story Gavin Strange to the anti-establishment surrealism of Swedish superstars Snask, with their leather-clad band Våg in tow.

Perhaps the most memorable takeaway from Strange's talk was the pie chart that revealed how he splits his time to accommodate a day job at Aardman, his passion projects under the JamFactory alias, and family life – a packed

schedule that includes taking advantage of being awake at 5am (for baby-soothing duties) to crack on with some personal work.

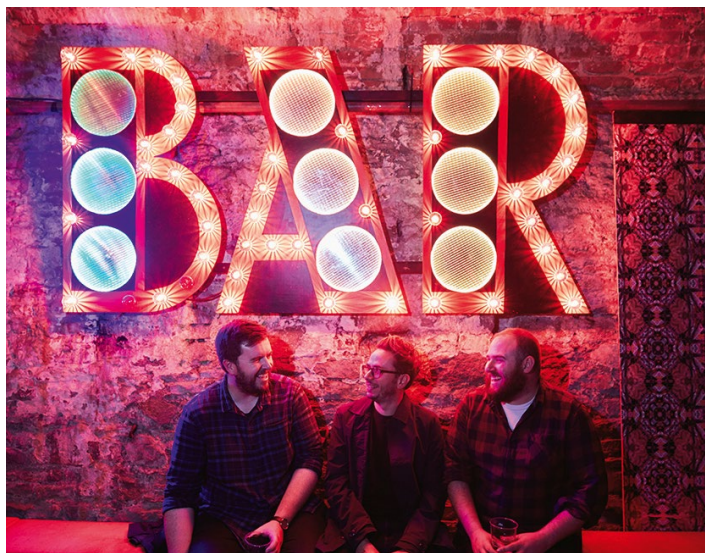
"I want to do all the things that excite me. Because, why not?" shrugged Strange. "Opportunities are born from passions. But I pride myself on being a realistic idealist. We all love to be floaty-floaty, but we still have bills to pay."

Another speaker to make use of graphic charts to make their point was Karin Langeveld, co-founder of Trapped In Suburbia, whose analysis of working on creative projects with clients plotted a line from 'pure magic' to 'pure tragic'.

Unlike Strange, the Dutch studio has a firm belief in keeping to 9-5 hours and making the most of 'off' time to recharge the batteries.

She also employed pie charts to determine how she decides what projects to take on, based on three 'P's: press appeal, pay, and play value. An equal three-way split, or ideally a bigger weighting towards 'play', and she does the job. Anything else is a no.

Both Strange and Langeveld also discussed the hands-on, physical nature of some of their work – from building physical masks for video shoots to playing with innovative materials, such as 'bake to reveal'



Clockwise from far left: Anthony Burrill discusses the power of ideas; the enraptured crowd in Bristol, and enjoying a drink afterwards; several speakers ran hands-on workshops on the Saturday; Karin Langeveld from Trapped In Suburbia.

type – and this was a theme echoed throughout the day.

Satirical sculptor Wilfrid Wood, who cut his teeth on caustic 1980s puppetry show *Spitting Image*, discussed everything from crafting celebrity likenesses to recruiting life-drawing models via Grindr, while Morag Myerscough shared the labour of love involved in painting her giant installations.

"It's 30 minutes between coats, which limits what I can do in a day," she said. "I have people to help, but I often paint all night on my own. It's OK though, I only live upstairs."

Brendan Dawes celebrated the "beautiful inconvenience in physical objects", and how data can translate into something much more tangible and accessible. "Machines don't understand it, it's not logical, but it makes us human," he insisted.

"When you speak in a universal language, people latch onto it,"

he continued, giving the example of an installation of his *Happiness Machine* – an internet-connected printer that randomly dispenses happy thoughts – in Germany, where some elderly ladies spent 10 minutes glued to the window in the rain watching it. "They didn't care about the tech, they just cared about the messages," he smiled.

Anthony Burrill was very frank about the group effort involved in his iconic letterpressed poster, 'Work Hard and Be Nice to People', and had his own story of elderly inspiration: the phrase itself was overheard from an old lady on Clapham High Street, and his printers, Ian and Derrick, set the type with fairly minimal direction.

"I made a few hundred to send to friends, and then it was my wife who had the idea of selling it," he admitted. "40,000 copies later... thanks, Ian and Derrick." ■

EVENT REPORT: GLUG X COMPUTER ARTS

IT TAKES ONE TO KNOW ONE

Nick Carson reports from CA's first-ever event partnership with Glug

When the Glug London team approached CA to help curate the line-up for their October event, the plan soon fell into place: give the stage to five of the biggest risers in this year's UK Studio Rankings survey, the results of which were revealed last issue.

First up, Max Ottignon from Ragged Edge charted the agency's gradual but determined rise to prominence, which saw them squeak into this year's top 30: see our video profile on page 76.

Next, 15th-placed Alphabetical's Tommy Taylor and Bob Young discussed the importance of a diverse approach to design, before giving the stage to Spencer Buck, co-founder of 20th-placed Taxi Studio, who flew the flag for fearless creativity and fruitful client collaboration.

After a short break, Koto – a studio one Studio Rankings panellist described as "young guns, holding their own with the big boys", rocketing into the list at 11th place – mixed fascinating insights into its global Fanta rebrand with mischievous tales of rolling an errant junior designer in bubble wrap.

Concluding the night was Jim Sutherland of first-placed Studio Sutherland, who kept the 250-strong crowd enraptured for 45 minutes with tales of wit, playfulness and creative curiosity. ■

Glug is expanding! Fancy hosting one in your home city? Check out www.glugevents.com/host

INSPIRATION FEED

Bodil Jane

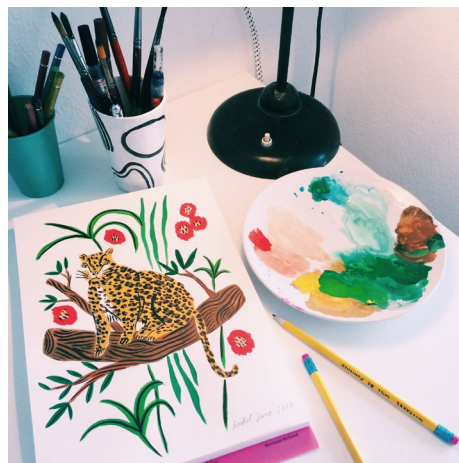
Dutch illustrator Bodil Jane has always kept journals and sketchbooks, and sees Instagram as a fast and modern way to keep track of her work. She describes her feed as "colourful, feminine, playful and fun", and enjoys taking photos of her work in progress, as well as the finished work, and where it ends up – from paper coffee cups in Korea to tote bags in Australia.

"I think Instagram is the number one social media for illustrators," she says. "I get most of my jobs through the channel." Bodil Jane notes that her Instagram has grown very, very fast – she now has over 100,000 followers. "This gives me a kick and is also pretty addictive," she says. "It motivates me to get so many followers, likes and comments. The downside is that it feels like another job. It's distracting!"

Bodil Jane says both her feed and her work has "a bit of an activist and feminist side", and adds she likes to make a statement. "I also like taking pictures when I'm travelling," she says. "I feel more inspired to photograph my surroundings instead of just my work."



www.instagram.com/bodiljane



LIFE...WHERE'S THE PAUSE BUTTON?

With so many demands from work, home and family, there never seem to be enough hours in the day for you. Why not press pause once in a while, curl up with your favourite magazine and put a little oasis of 'you' in your day?



PRESS PAUSE
ENJOY A MAGAZINE MOMENT

To find out more about Press Pause visit:

pauseyourday.co.uk

INSIGHT

Strong opinion and analysis from across the global design industry



HOLLY KIELTY
CREATIVE DIRECTOR,
DESIGN BRIDGE
www.designbridge.com

Holly is creative director of brand language at Design Bridge. She began her career as an art director but soon her love of language prevailed. Recent work includes 'all things wordy' for Guinness, Tanqueray, Fortnum & Mason and Lipton.



GREG QUINTON
CHIEF CREATIVE OFFICER,
THE PARTNERS
www.the-partners.com

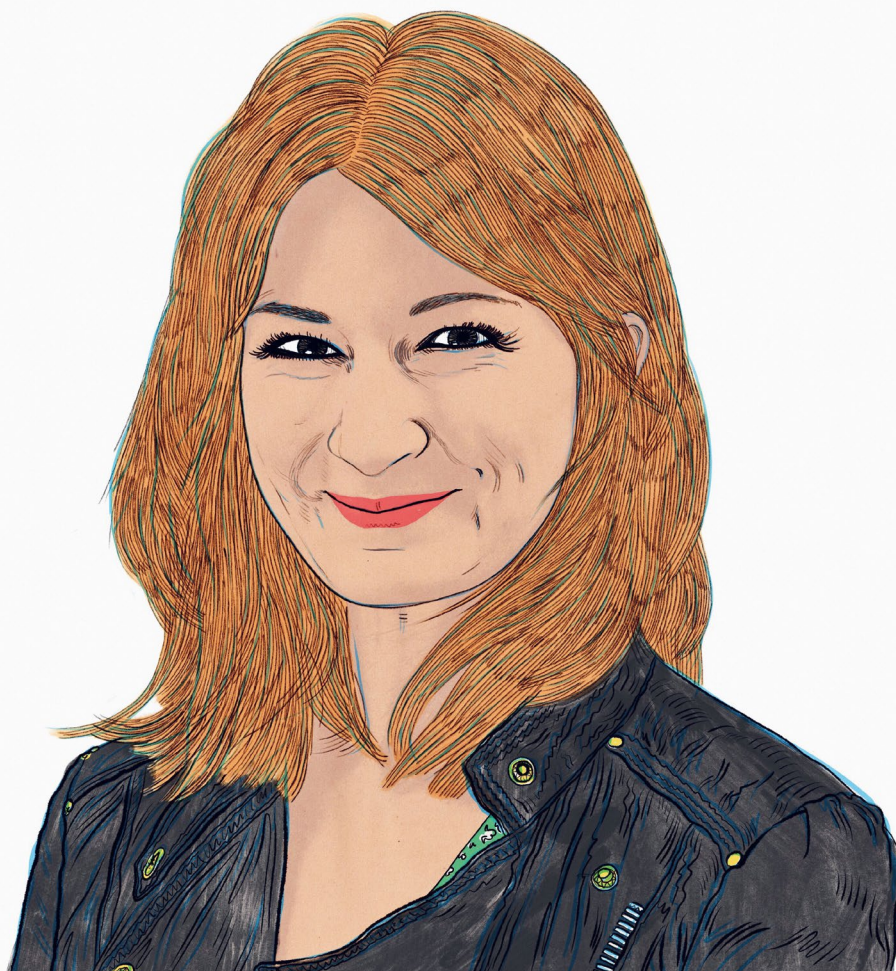
Greg is chief creative office of multi-award-winning brand agency The Partners – which is about to become part of an even larger mega-agency within WPP. On page 25, he argues that in the creative business, being bigger is most definitely better.

DESIGN MATTERS: What's your preferred social media tool for self-promotion? – page 24

PLUS: Three views on ASHA's rebrand of the League Against Cruel Sports – page 26

Illustrations:
Anna Higgie
www.annahiggie.co.uk

ESSAY



Get out of that rut

Design Bridge's creative director of brand language, **Holly Kielty**, explains how to escape the hell of a blank page and a blank brain

You can find inspiration in anything", said Paul Smith. And he's right, of course. But how about we get specific, because whether you're in a creative rut, suffering from writer's block, or just not quite cracking that brief, sometimes you need to take direct action.

MEET YOUR PUBLIC

OK, OK, you hate your commute, we all do. But try to see it in a different light. Take out your headphones, put down the Kindle. Listen to people's conversations, their opinions. Think about why they've chosen the shoes they're wearing, the lipstick they're applying. Take a trip to parts of town you've not ventured to and walk among the markets and parks to bus stops and stations you wouldn't usually wait at. You won't get to grips with what motivates people in the real world by sitting at your desk.

BE INSPIRED BY THE INSPIRED

We've all got our secret creative crushes, and I say embrace them. If you're a sucker for Starck, or a bastion of Bowie, go all out. Buy the books, listen to the music, see the films, wear the fur coat. Sometimes it helps to have a creative middleman (or woman), because then you can trace their inspiration 'ancestry' – see what led them in certain directions and explore where they'll take you. Whenever I'm really stuck for inspiration, I'll grab Diana Vreeland's books and off I go, to the end of Prohibition for Tanqueray, or the suave gentlemen's clubs of Piccadilly for Floris. When it comes to journeying into your imagination, it helps to have a travel companion.

GET THEE TO A BOOKSHOP

Bookshops are as much about images as they are about words. The cover of a book is effectively a poster, drawing you in with intrigue, with beauty, with an abstract encapsulation of a narrative. The pages inside are rich with story, information or opinion. In a bookshop, you can see just what succeeds and fails in design – which covers grab you, which titles provoke, which illustrations cause your inner magpie to take flight.

When first pitching to Fortnum & Mason, we told them that we wanted to think of their ranges as we would editions of books, intertwining visual wit and expert storytelling. That thought (and a long-term love of her work) prompted our later collaboration with Coralie Bickford-Smith on Fortnum's honey range; through her delicate illustrations of hives, flowers and foliage, the story of each flavour is told with the same elegance seen in Coralie's beautiful work for Penguin. Favourite book haunts? Daunt Books on Marylebone High Street, Strand Books in New York, Richard Way in Henley-on-Thames and Blackwell's in Oxford. I never come out empty-handed.

GO SHOPPING

In our industry, the consumer is king – so behave like one. Get out into the supermarkets, the department stores, the delis. Watch how people behave in front of products, advertising, shelf wobblers. Let your eye be drawn to different finishes, patterns, typefaces, copy lines. Think about what

they're saying to you. Got a brief to rebrand an eco-friendly handwash company? Head to a chemist and look at the shelves – is the colour green always earth-friendly? Or is it more clinical than that? Try to decode some of your own assumptions and behaviour. Take photos, buy things, and when you get back to your desk, make mood boards that really encapsulate what you saw. What themes emerge? You'll be amazed at what a supermarket sweep can stir up, even if your brief is for something you wouldn't even buy off the shelf. Top of the shops? Wardour News, any decent stationery shop, the whole of Whole Foods, any large Boots, John Bell & Croyden in Wigmore Street... I could go on.

JUST DO IT

I began running to benefit my waistline, but I've kept running because it's good for my mind. I run without music, and I plod along with no concern for any improvement in speed. It's the meditative process of putting one foot in front of the other that really helps me overcome any creative rut. On runs I've come up with the thrust for whole presentations, written backs of pack, come up with design routes – all without the presence of a laptop. I've won awards for the things I've thought of midway through a lap of Chorleywood Common. Running is a lesson in persistence, in self-motivation and timing – all vital in our industry, where good ideas sometimes simply have to happen on demand.

THE EYE HAS TO TRAVEL

Ah, there she is – Diana Vreeland again. And she's bang on – nothing beats getting out of your comfort zone. Heading to somewhere where the air smells different, where the streets echo with another accent and where even the sirens have a different wail is the ultimate awakener for the creative brain. There's no way we could have created our Guinness Africa work without actually going to the bars of Nigeria.

But you don't even necessarily have to go far – I defy anyone to go to Dungeness and come away unmoved. In fact, take any brief, and most destinations can offer some sort of excuse for a visit. You'll never see colour quite like you'll see it in Italy. Berlin is six cities in one, each loaded with incredibly emotive stories (and signage). And my heart will always belong to New York, where the subway system alone makes you think differently about design. Travel may not be cheap, but, as they say, it'll always make you richer.

Of course, this is by no means an exhaustive list, but it might just prompt you to get you off your chair and into a more creative way of thinking. I've sometimes even found that not thinking about the brief for a solid hour has been the best way to refocus my mind on the task in hand. An esteemed colleague and I once brainstormed a list of our top ten TV detectives one night when we really should have been working on a pitch, but it was the light relief we needed to then get on with the job. The fundamental thing is that when you're stuck, don't panic – take action. ■

What techniques do you use to combat creative block? Tweet your thoughts to @ComputerArts using #DesignMatters

DISCUSSION

What's your preferred social media tool for self-promotion, and why?



GAVIN STRANGE

Senior designer, Aardman
www.twitter.com/JamFactory



"Twitter is my platform of choice for self-promotion. I know Instagram seems like the obvious choice, especially for a designer, but I'm a sucker for loyalty and Twitter's been good to me for over 10 years now. I like the constraints of 140 characters (or 280 now?) and I love the inclusion of GIFs. It's everything I need! The network of artists is always constantly inspiring, my feed is a constant barrage of inspiration, and retweets mean I get to see a lot of great work that I wouldn't otherwise have spotted. I feel like there's a great community on there too, and after spending a decade building my profile, I really feel like I'm a part of something. That's nice."



ANNIE ATKINS

Graphic designer for film
www.instagram.com/annieatkins



"I'm a recent convert to Instagram Stories, and I have to say this is my absolute favourite medium of the moment: I'm a graphic designer, so I love the combination of words and images. The typesetting controls are quite restrictive, but I like that. It's fun to make graphic stories that work with very limited tools. Some of my more elaborate stories can take days of work – it's kind of thrilling to know that they'll disappear again within 24 hours! I think the ephemeral nature of the app is liberating. I'm posting things about my design work in film that I'd normally be a little more hesitant about disclosing."



MIKE KUS

Website design, branding, illustration
www.dribbble.com/mikekus



"I don't really think of social media as a way to promote myself, although I do use it for this reason on occasion. The network I use most is Instagram, as I love to take and share photographs. What started as a hobby in 2010 has morphed into a strand of my career, as I now work with numerous brands through Instagram. I guess the work I post there is self-promotion, but that's a by-product from what Instagram has become for me. It was never my intention to get into professional photography. On the rare occasion I'll also post design work to Instagram, but in general I post that to Dribbble. It's great for sharing new work, feedback, exposure and also inspiration."

TWEET @COMPUTERARTS OR FIND US ON FACEBOOK



SCOTT PEARSON

Instagram has helped me win lots of work. I believe this is down to displaying a good mix of design work and also getting down and personal.



@GUITARISTDOM

If your desire is to network with other designers rather than show off, I feel Twitter is a better platform than Instagram.



@NORTHCOASTAUTH

Instagram seems the most convenient to build and grow an audience and reach. It also has the feel of a living portfolio.



@WJITZE

Instagram, because it forces me to bring my work back to a small-sized, bold, powerful, square composition.



@MATVOYCE

Instagram works wonders for self-promo; get involved in design challenges like #36daysoftype and show the world what you've got.

COLUMN

Bigger can be better for creativity

Greg Quinton, chief creative officer at The Partners, argues that larger agencies have many advantages



The Partners is soon to be part of WPP's super-agency, along with Brand Union, Lambie-Nairn, Addison Group and VBAT. But to be honest, I've never been sure why people worry so much about the size of agencies.

'What' we do is fundamentally the same; we all try our best to solve our clients' problems. 'How' we do it varies a little, but the real variable is the 'why' – and that has nothing at all to do with size, but rather attitude and ambition.

As a control freak (all creative directors are), I really do understand the attraction of small-scale. If I was a purist graphic designer, I'd enjoy the level of detail involved. But I'm not the usual graphic designer any more.

What excites me now is all to do with scale. You get involved in the business at the core and help with the fundamentals. Then, working higher with the most senior staff, you directly affect change that goes wider. Creativity is the tool for change, and it goes from the big idea at the top to the tiniest of details at the bottom.

GIANT ACHIEVEMENTS

We apply the same approach to clients of all sizes. Sure, being a bigger agency does attract big brands as they obviously need the reassurance of working with people who understand the implications of scale, geography and localisms. But in addition, client confidence is growing and it's wonderful to see braver creativity being demanded. Those are the moments we do this for: whether it's for global, national, local, big business, arts or charity, scale gives us the ability and credibility

to help them all. We are making a real and positive difference through something that we love: creativity.

The challenge is to always focus on the solution (and by the way, the answer is always in the problem), and remember that our clients (brands) are people, and that they need to communicate with other people (the audience). Do that right and the work feels empathic, and personal. Truly great work touches the soul, drives interest in the brands, and consequently interest in the agency that creates the work; great work truly is the best new business tool you can have.

BIG BUT FLEXIBLE

Our new company is incredibly exciting. We have a network of 750 people in 20 offices around the world, appealing to more clients because they'll be able to engage with a wider array of specialists and a more connected set of services. With the repercussions of Brexit and the threat of another recession, you need to be a flexible agency to change and adapt to clients' needs more easily, and being bigger means you can do this without impacting the quality of work or designers' time.

Designers like to see the direct consequence of their work. When they first start out it's the pride of the first print, the first award and the first happy client. As that becomes routine, most designers like doing more, affecting more and helping more.

There is nothing worse than a bored designer, but if you're an agency of scale, the number of projects and teams that talented people can move between is greater. That's

what you want to facilitate – the flow of ideas across a wide range of work.

Meanwhile, the creative industry as a whole is growing in the UK, which is a great sign for small and large agencies alike; it means more clients are looking to solve business challenges with creative solutions. But it's important to look beyond that and work out how an agency can harness current momentum and carry it into other markets.

If you create an environment for designers where they are working with people from all corners of the globe, you're going to create more interesting and relevant work as a result. We're designing for clients that have consumers around the world, so it's important that we embed ourselves in those locations – big agencies must have a global perspective with a local understanding.

Another element that comes with being bigger is the opportunity to say no. It's really important that the design industry makes a conscious effort to always create work that is in line with the principles we value.

KEEPING IN SHAPE

Don't get me wrong, crafting to a consistently high standard at scale is not a walk in the park – it takes a lot of effort, and creative management of individuals and teams, to make sure your output is always ambitious and ground-breaking, while also doing the seemingly impossible of remaining personal and relevant to the client. But if it was easy, it wouldn't be worth it. Fancy being part of it? ■

Does size matter? Tweet your thoughts to @ComputerArts using #DesignMatters

REBRAND FOCUS



LEAGUE
AGAINST CRUEL SPORTS

Focus on: League Against Cruel Sports

Gloucestershire agency ASHA has given the animal welfare charity a new visual identity. We critique the new branding...



MARKSTEEN ADAMSON
Founding partner, ASHA
www.ashawebsite.co.uk



WILL GEE
Graphic designer
www.behance.net/willygee



ANDREW CAMERON
Creative head,
Orckid Design & Marketing
www.orckid.com

"Previously, the League Against Cruel Sports portrayed animals as tortured victims, often leaving audiences feeling powerless themselves. Our generative idea, 'Humanity for Animals', creates the distinction that it's all about acting for animals, as anyone should who is truly human.

That's why the new LEAGUE brand identity has had changes to many of its core brand elements, by creating three simple categories: Investigate, Educate and Protect.

You can't change perception by logo redesign alone. So we created a visual positioning that shows the joy in the human and animal relationship, with the concept of 'Soul to Soul'. This photographic style banishes the 'weak and helpless creature' persona, and instead adopts a positive, dignified and confident stance."

"I wasn't aware of the League Against Cruel Sports prior to their rebrand. The organisation is obviously a great and worthy charity, but it's a shame their new identity falls short.

The main concept of the heart as the paw was already there in the original brand identity, so a simplified version of this does make sense. However, I'm not sure why there is such an emphasis on LEAGUE. Surely that first glance should tell you this is an animal charity?

The poster and business card layout is lacking energy and dynamism. For a company trying to put an end to trophy hunting, it seems an odd choice to display the animals in what looks like taxidermy display cabinets. Those three posters on the brick wall wouldn't look out of place in Norman Bates' bedroom. And one final point: which cruel sports involve house cats...?"

"A solid, positive rebrand. The shield mark is a simple, strong metaphor for protection. Using the reverse of the shield as a secondary sub-logo is clever. Simplifying the previous 'bloody paw' mark, and removing the gore from the paw, is a step forward too.

The Investigate-Educate-Protect wording is strong, together with the line 'Defending persecuted animals' turning a brand that is, understandably, against something into a brand with a positive mission.

The geometric sans wordmark is fine, and looks clean and considered, although this is definitely a look that's going to define and date the current era.

But my favourite element is the shield pin-badge – I'd happily wear that. The wording on the reverse is a subtle bit of attention to detail, and well thought-through."



ASHA's new branding uses a photographic style that banishes the 'weak and helpless creature persona' and emphasises the bond between man and animal. The aim is to shift the focus to the idea of justice for animals.



SHOWCASE

Computer Arts selects the hottest new design, illustration and motion work from the global design scene

Illustration by Lynn Z



UNLOCKING CREATIVITY

DROPBOX REDESIGN

by Collins

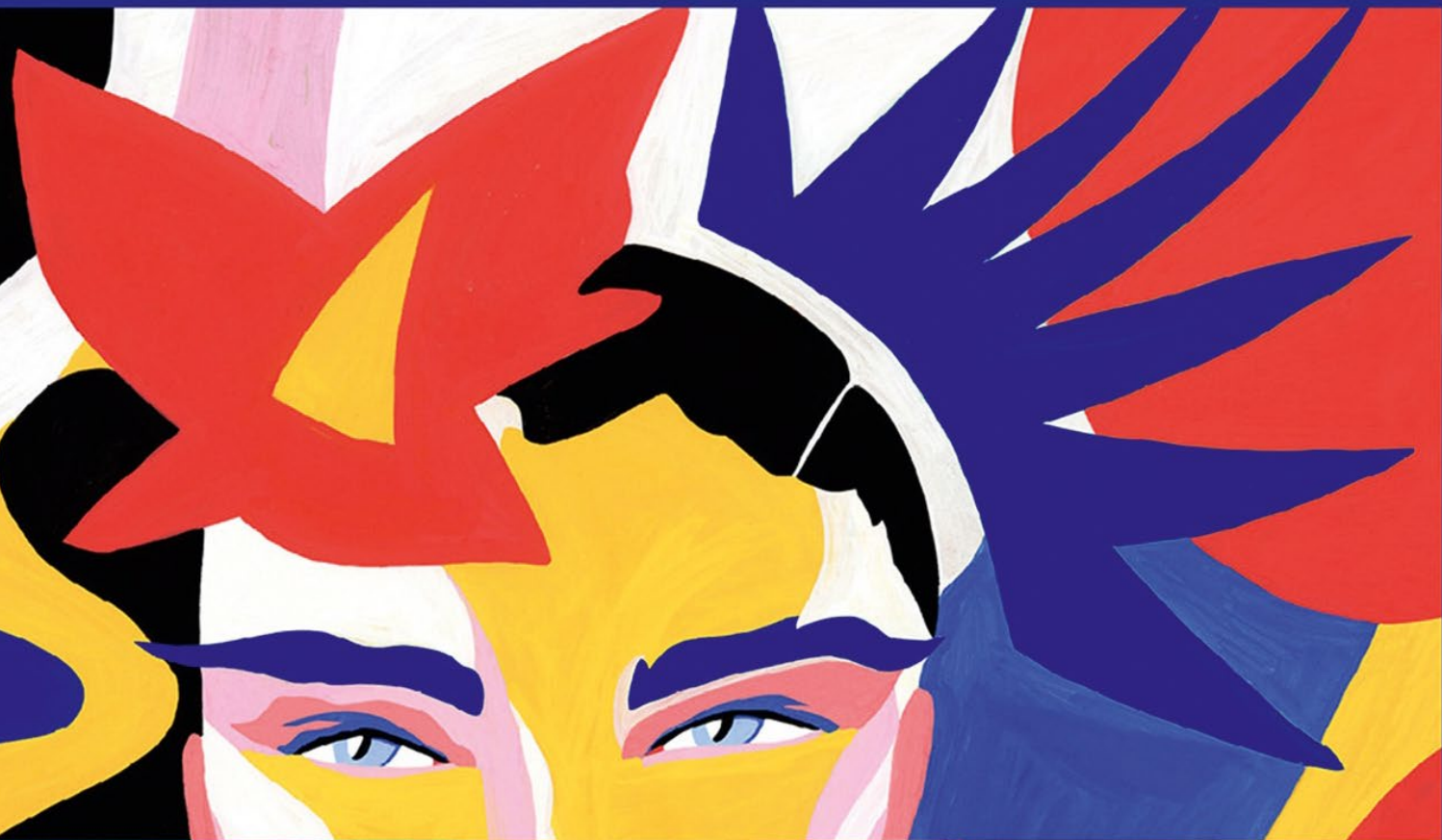
www.wearecollins.com

Brand experience design studio Collins worked closely with Dropbox's in-house brand studio to develop a new strategic and visual solution for the file-hosting platform. Inspired by the creative possibilities brought about by Dropbox tools, which enable customers to work more efficiently, the teams devised a visual solution that celebrates what happens when unexpected combinations of ideas, colour, typography, art, illustration and photography are brought together.

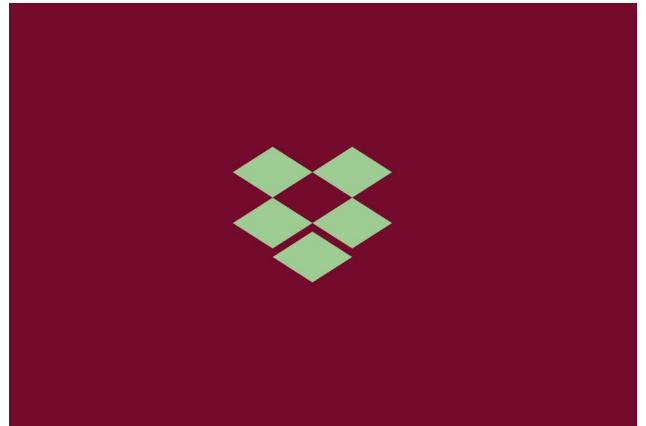
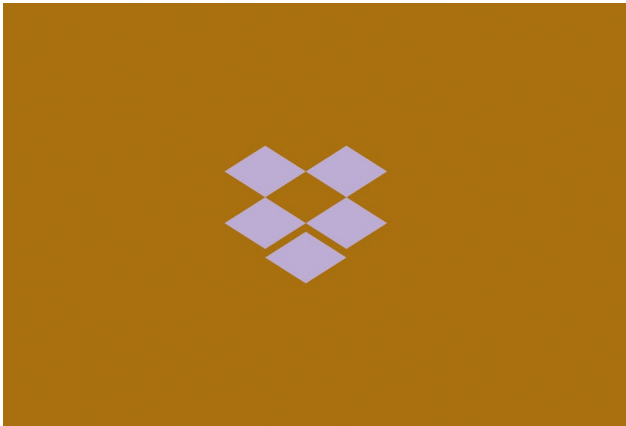
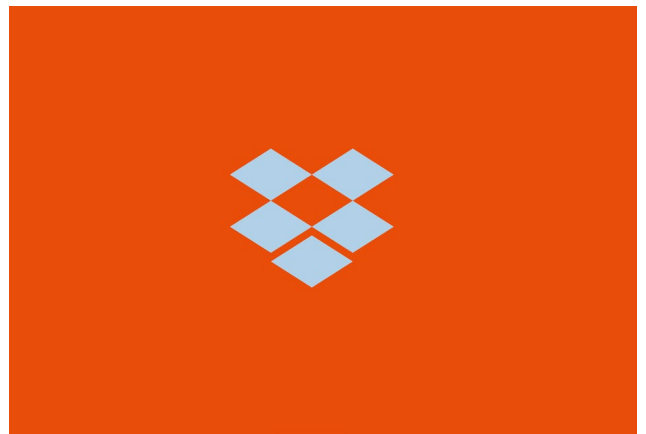
Featuring a cleaner, simpler version of the old logo (which exists in a vibrant spectrum of shades), and a new typeface called Sharp Grotesk that includes 250 different fonts, the new brand has a wealth of possible combinations to use.

"Collins created a system that was beautiful, strange and resolved," said Aaron Robbs, creative director at Dropbox Brand Studio, "but which still allows our internal teams to have ownership over how it evolves."





Photograph by Alexandra Gavillet



Photograph by Alexandra Gavillet



Illustration by Lynnie Z

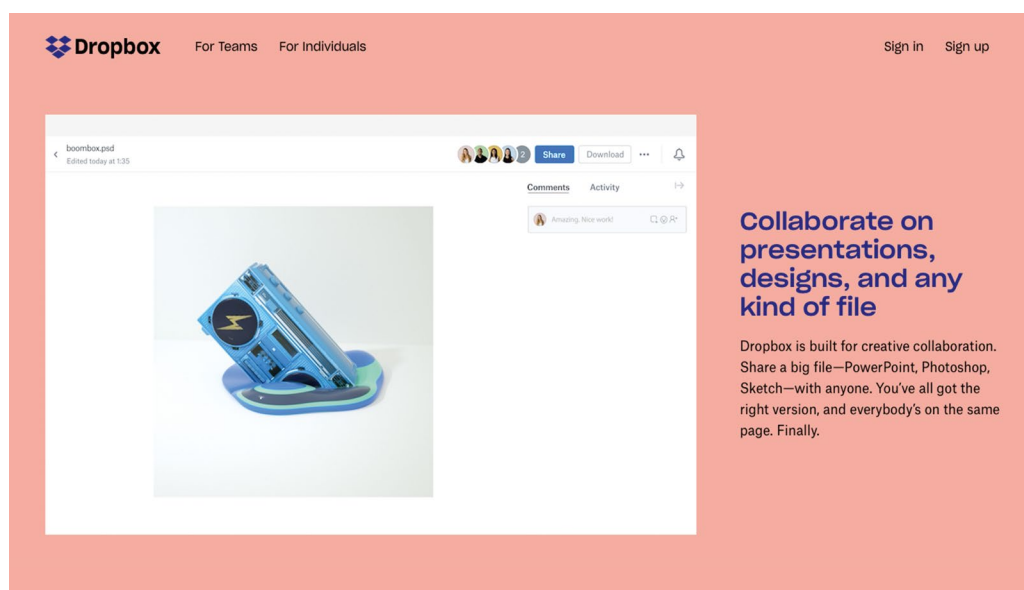
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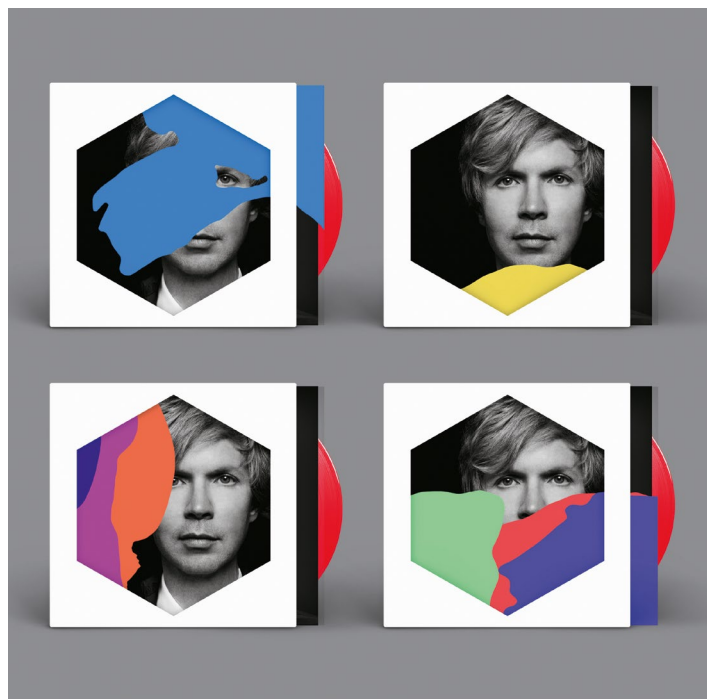
Ad copy was set in Sharp Grotesk, which includes 250 different fonts, bringing the brand more versatility.

The logo comes in its original blue and white colour palette, but there's also a huge selection of alternative combinations that can be used. The new logo design is intended to look more like a collection of platforms than a literal box, indicating that Dropbox is an open platform.

The design system sheds polite visual tropes in favour of non-conventional collisions.

A series of playful illustrations accompanies notifications on the website.





CRAFTY COLOURS

COLORS ALBUM COVER

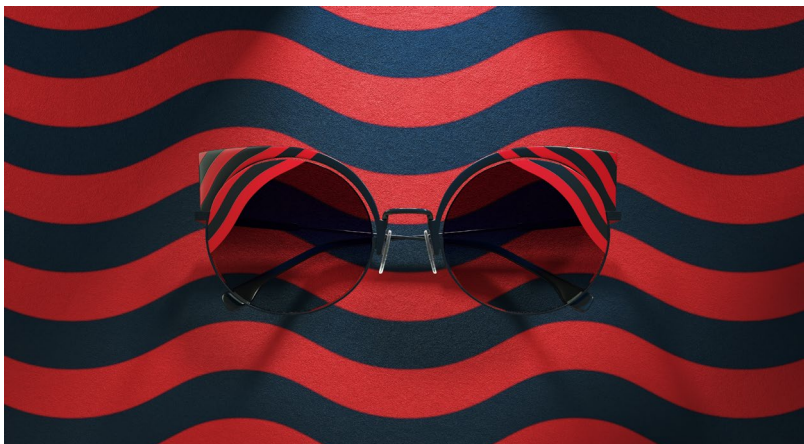
by Jimmy Turrell and Steve Stacey

www.probatagency.com

www.jimmyturrell.com

Musician Beck's latest album *Colors* sports a customisable record sleeve created by designers Jimmy Turrell and Steve Stacey. Formed from layers of different die-cut coloured transparencies, the cover can be assembled into a bespoke sleeve by listeners.

"We decided on a route of colour and shape – simple and strong," explains Turrell, who was art director and video director on the project. "We tried not to set too many restrictions on where we went with this in the initial stages. We started looking at a whole range of things for inspiration – childhood games like Ludo and Connect 4, old VHS and cassette packaging, all the way through to artists like Bridget Riley and Piet Mondrian, and Beck was really open to us experimenting. Seeing it all out there – and the positive feedback it's been getting – is really satisfying."



SURREAL JOURNEY

HYPNOSHINE

by Ditroit

www.ditroit.it

According to Salvatore Giunta, creative director of motion studio Ditroit, the brief for short film *Hypnoshine* was simple. "It can be summed up in one sentence: 'Guys, could you translate the theme of our new eyewear collection Hypnoshine into a video that we can use on social media?'"

The Fendi Hypnoshine eyewear comes in four different colours, so Ditroit created four different abstract worlds for each model, with a swinging pendulum introducing each microcosm. "A trained eye might spot that some of the compositions are inspired by Salvador Dalí's art," continues Giunta, adding that the first style frame is always the most challenging. "It sums up the aesthetic direction of the whole video, so we invested a lot of thought and time into creating that exact look and feel. It's thrilling to us and on point with the client's expectations at the same time."







GOLDEN TOUCHES

DOODLE CARDS

by Tim Easley

www.timeasley.com

Illustrator Tim Easley wanted to create personal business cards that would stand out. He achieved his aim using custom-designed patterns and a gold doodle overlay, which was cut into sections and applied over the tops of the cards.

"My aim with business cards is always to make something bright and interesting that people will keep out on their desk or put on a noticeboard," he explains. "Gold was the obvious choice for the doodles, because everyone likes shiny things. I've had great reactions giving them out."



TACTILE REFLECTIONS

MONOGRAPH

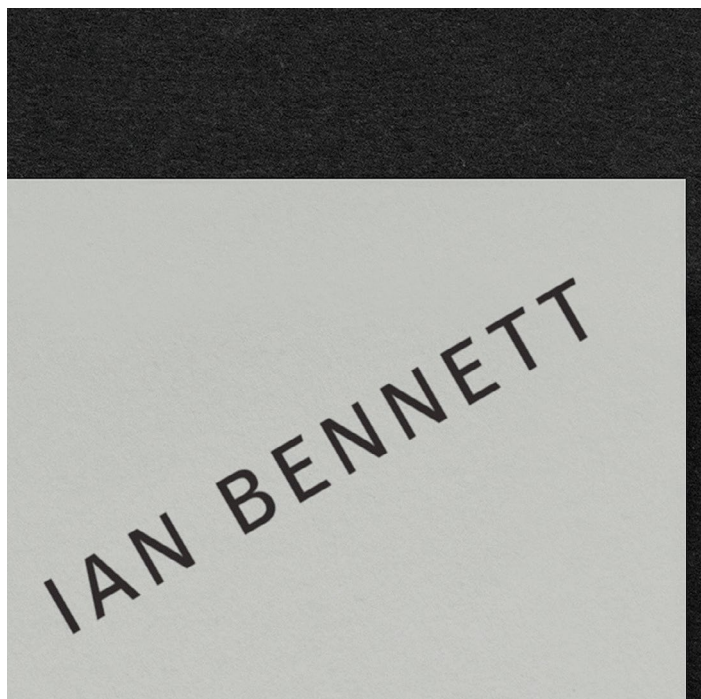
by DixonBaxi

www.dixonbaxi.com

Offering a snapshot in time of one of London's leading brand agencies, the new 300-page DixonBaxi Monograph captures the studio's most recent work, as well as shining a light on the team's creative process across a variety of projects and clients. Projects featured include the Beazley Designs of the Year-nominated Premier League TV Experience and the agency's feature film, Tiger Raid, as well as work not seen before.

It's a tactile publication, printed on two paper stocks – Heaven 42 and Munken Pure Smooth – with a foiled-blocked cover in Gmund Go to Hell Black. "Most of our work exists in motion, as digital experiences and on screens, so a book is a wonderful opportunity to curate and craft a beautiful object that embodies what we do," Dixonbaxi says. The book is limited to a run of 2,000 editions.





INSIDE OUT

IAN BENNETT IDENTITY

by Joel Derksen

www.joelderksen.com

Tasked with ensuring people would associate architect Ian Bennett's work with his name, freelance designer Joel Derksen took Bennett's portfolio to architect bloggers and museum curators, and requested feedback on what they found compelling. "This unlocked possibilities for him, helping him to start talking about what he is really about as a designer – not just as a brand – in ways that would attract the right types of clients and projects," explains Derksen.

The core idea behind the identity design rests on a play between the concept of inside and outside. Bennett blends spaces in his work, engaging them in different ways and warping expectations around what inside and outside means. "I realised that the paper itself is a plane in space that can be manipulated," says Derksen. "So, what if the paper engages with the surface of the desk? The envelope?" Classic Grotesque ensures Bennett's work isn't overpowered by the typography.



LAID BARE

BARE WITNESS IDENTITY

by Re

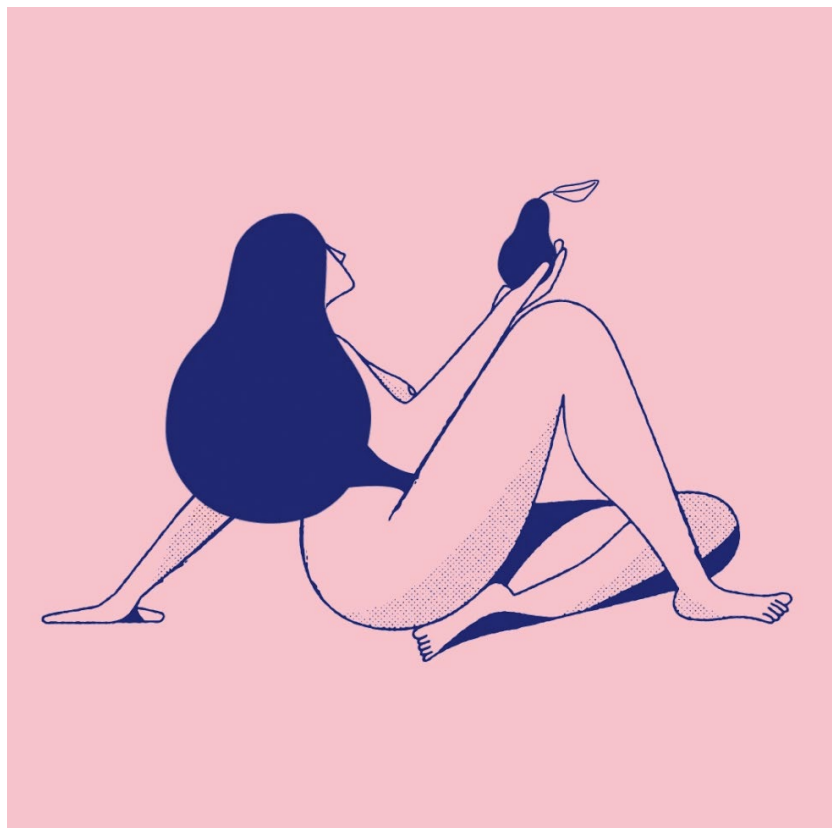
<https://re.agency>

When the Cho family asked branding agency Re to create the identity for its new Sydney-based café, the brief was relatively simple: make it stand out from all the other local cafés.

"They also wanted to ensure that the brand's identity and personality reflected its ethos of being a café that respects the origins of every ingredient and tinkers [with them] just enough to showcase their natural beauty," says Re design director Daniel Ioannou.

Re developed a name in line with the café's ethos of 'baring all' and approached illustrator Christopher DeLorenzo to bring it to life with textured, curvaceous hand-drawn figures, which in-house motion pro Sumita Maharaj animated.

A candy pink and navy blue colour palette ties the scheme together, from the coffee cups through to the interior design. "In an era where the ability to share your meal on social media is just as important as the taste, we had to craft the brand to flex," says Ioannou.





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READY FOR SOCIAL?

Julia Sagar explores how to
make social media promotion
work for you and your clients

It's a common misconception that social media is just a place to post your content and wait for the algorithm to do the rest. In reality, social media is a dynamic environment where you need to be active and engaged. This means not only posting content but also interacting with your audience, responding to comments, and participating in conversations. By doing so, you can build a loyal following and increase the reach of your content. Social media is a powerful tool for businesses and individuals alike, and it's essential to understand how to use it effectively to achieve your goals.

One of the key strategies for successful social media promotion is to create high-quality, engaging content. This includes not only text-based posts but also images, videos, and infographics. Visual content tends to perform better than text alone, so incorporating images and videos into your posts can significantly increase their reach and engagement. Additionally, using relevant hashtags and tagging influencers or brands can help your content reach a wider audience. Consistency is also important; posting regularly keeps your audience engaged and helps you stay top-of-mind.

Another crucial aspect of social media promotion is to understand your audience. Knowing who your target audience is, what they like, and where they spend their time online can help you tailor your content and strategy to their preferences. This involves researching demographics, interests, and online behavior. By understanding your audience, you can create content that resonates with them and encourages them to interact with your brand. Engaging with your audience through comments and direct messages can also help you build a strong relationship and foster loyalty.

Finally, it's important to track and analyze your social media performance. Using analytics tools can provide valuable insights into how your content is performing, which platforms are most effective for your audience, and what times of day or week yield the best results. This data can be used to refine your strategy and make data-driven decisions about your social media efforts. Regularly reviewing your analytics allows you to identify trends, adjust your content, and optimize your posting schedule for maximum impact.

worth more than a comment, which in turn is worth more than a like. There's a host of technical tips that will make it easier for people to engage with your posts - helping push them up into the engagement pyramid and into the feeds of more people. According to Buffer <https://blog.bufterapp.com/social-media-video-marketing-statistics/>, tweets with images receive 150 per cent more retweets than tweets without. "Strong and simple images with short, snappy text and bright, colourful graphics or images can help you stand out from the crowd and keep your target audience and studying the analytics. It takes milliseconds to make the scroller pause; of course, on image-sharing sites like Instagram and Pinterest you'll have to work harder to stand out. As well as using vibrant colours, well-designed layouts and high-level photography, always make sure your visuals tell a story. Also, if you're doing social media for a client, try showing products or services in a new light. Wording is important, too: During Social Media Examiner's annual survey of nearly 3,000 marketers, over half claimed that written content resonated most in a social landscape where users are so quick to scroll past. You have to remember that scroll time is rapid; you have to overlook the opportunity for thought leadership, authority and brand awareness in original written content. Personality is important, so ask questions, offer advice and share relevant links. Constructive and engaging is the name of the game here - a bad attitude won't do your self-promotion any good, and nor will clickbait tactics. So how long should a post be to optimise engagement and clickthrough? According to Linchpin SEO, tweets that contain less than 300 characters receive 37 per cent higher engagement than longer tweets, with a spike in the 71-100 character range. Fast Co. meanwhile, reports that ultra-short tweets on Facebook receive 86 per cent higher engagement than those with 140 characters or fewer receiving 66 per cent higher engagement. In summary: short is best. HASHTAG DISCOVERY Another way to drive engagement is through strategic hashtags. Linchpin SEO reports that tweets with hashtags receive twice as much engagement as those without, and tweets with between one and two hashtags have 21 per cent higher engagement than those with three or more. <https://linchpinseo.com/informgraphic-tweet-tweet-cheat-sheet/> Hashtags are also extremely important for your content. "The optimum number of Instagram hashtags is 8-15, but you can use up to 30. You have a maximum limit of 30, but by overusing hashtags your posts can come across as being spammy and overly promotional. Stick to fewer tags, but do your research and ensure that they are all being widely and more importantly currently - used." Beware Instagram's mysterious shadow ban, though. This is where Instagram hides your posts from users who don't follow you. It exists to deter spammy, inappropriate or abusive behaviour, but many users have reported being hit with the same block of content. If the hashtag is banned, it could take you with it. "However, since no explicit warning is given, you may not know you've been shadow-banned until your engagement numbers drop for no apparent reason," says Joanna Shi. She advises trying not act like a bot. "Even mass likings, commenting or following can sometimes be regarded as 'spammy' if you do it too much," she explains. "Try switching up your hashtags, and if you're not sure it's also worth checking each hashtag before you use it to see if it's been banned." MASTER VIDEO The smart money is on video: continue to give native video making it an easy win. Facebook average 135 per cent more organic you'll need to play ball. Each followers in its ecosystem for as sharing a YouTube video on reach and engagement, you'll need natively or use Facebook Live - comments than regular videos. And videos drive 2.5 times more and 3.7 times more favourites than clinchers: companies that use video in their marketing see a 49 per cent faster year-on-year than per cent higher click-through conversion rates than those that tips on page XX and craft your though, social media promotion building a strong connection with believer in person-to-person. "They are 'social' platforms after peak times is fine, but often just cutting through the noise and clients are much faster, cheaper conversation that might lead to used to pick up 30 followers and more like 20 likes and 20 slideshows sponsored posts. Hashtags that once worked, don't a cliff-sound familiar? Even without media can feel like a full-time job and Red Bulls of this world. So there are best-practice rules to help follow, whether you're a blown creative agency? How can effectively for you and your PEOPLE? Before we get into the its important to understand the invest serious time in learning and doesn't work with each one, you're right back at the start - run the risk of earlier content understanding of the overarching and then crafting your strategy platform aims to boost engagement to individuals," says David design firm Confluent Forms. "If or the connections between you and you have thousands of followers, you won't see your content unless

FEATURED
CREATIVES**DAVID
KUTCHNER**

David is co-founder of Massachusetts-based Confluent Forms, providing web design, web development, branding, graphic design and custom software development services.

www.confluentforms.com

**JOANNA SHI**

Freelance graphic designer and marketing consultant Joanna is based in Singapore. Prior to joining the design world, she spent six years advising top brands on marketing strategy.

www.joannashi.com

**DAVID
GLENWRIGHT**

David has spent the last five years applying the art of strategy to social media, as head of training services at JC Social Media. His work helps organisations understand the social media battleground.

www.jcsocialmedia.com

**BEN
MOTTERSHEAD**

Based in London, Ben is a quintessential 'Jack of all trades' designer. By day he works in a motion design studio; by night he works across a wide range of passion and freelance projects.

www.behance.net/ben_designs

**AMANDA RUIZ**

Amanda is also known as 'The Ultimate Door Opener'. She trains entrepreneurs on how to secure press exposure so that they can go from being invisible in their industry to visible.

www.amandarui.co.uk

You used to pick up 30 followers and 250 likes with every post. Now, it's more like 20 likes and two followers. You've tried everything: slideshows; sponsored posts; switching to a business account. Hashtags that once worked just don't any more – engagement has fallen off a cliff.

Sound familiar? Even without the ever-changing algorithms, social media can feel like a full-time job – and indeed it is at the Googles and Red Bulls of this world. So what about when it's just you? Are there best-practice rules to help boost engagement that anyone can follow, whether you're a freelancer, small studio or full-blown creative agency? How can you make social media work more effectively for you and your clients?

**ENGAGE WITH THE
RIGHT PEOPLE**

Before we get into the science of social media promotion, it's important to understand the aim of the algorithms that work behind the scenes to determine posts' engagement.

You can invest serious time into learning the technical nuances of what does and doesn't work with each one, but once that algorithm changes, you're right back at the start – and if you've tried to cheat, you run the risk of earlier content being penalised. A far better approach is to understand the overarching goal behind each algorithm change, and then craft your strategy around that.

"Every social media platform aims to boost engagement by showing the most relevant content to individuals," says David Kutcher, co-founder of boutique design firm Confluent Forms. "If you're not posting relevant content, or the connections between you and your followers are weak, then even if you

have thousands of followers, they won't see your content unless you choose to pay to boost it.

"Think about it this way," he explains. "You publish your content. The people who are most apt to engage with it among your audience will be shown that content first, as a limited sample. Based on that initial set, the level of engagement that your post receives will then decide how and whether the platform 'opens it up' to a greater set of your audience. The engagement rate from that set will determine the next larger set, and so forth."

He continues: "While this isn't exactly how the platforms work, as a model you can see how it explains both usage and how to improve results. If you can grow your engagement at every level in that pyramid, you can continually improve the results of your own posts."

So how is that done? Well, as with any design job, a fundamental part of creating a watertight social media strategy – whether for you or clients – is to start by making sure you're targeting your core audience: who are they? Where are they? And what do they want?

CHOOSE NETWORKS WISELY

Once you know who you're targeting, the best way to locate your audience is to research the demographics of each social network. With over two billion monthly active users, Facebook is statistically too large to ignore. It's the best place to reach millennials and Generation X, but it's becoming increasingly difficult to stand out from the crowd.

Instagram, meanwhile, is twice the size of Twitter, with 700 million monthly users: 90 per cent are under 35 years old and 68 per cent are female. Pinterest, with 70 million monthly users – 81 per cent female – is fairly evenly distributed

10 THINGS YOU MIGHT NOT KNOW ABOUT HARNESSING SOCIAL MEDIA

“Facebook wants the best possible experience for its users, so it’s constantly re-evaluating the value it puts on a piece of content, depending on how it thinks people will react to it,” says David Glenwright.

in conjunction with Google Analytics, will let you track where your traffic is originating and how it's converting, and develop strategies to continually improve it." See confluentforms.com/utm for more.

"You can share Dropbox files on Twitter," advises Ben Mottershead, "which is a great way to put out your latest PDFolio if you're touting for freelance work, or a new job. This is particularly useful for graduates."

U3 What's the right mix of first-party and third-party content? How often should you post purely promotional messages? One best-practice technique comes from content marketing platform Rallyverse, which analysed customer data in a wide swathe of industries to find an optimal ratio: 30 per cent owned (that is, your own original content), 60 per cent curated from relevant external sources, and 10 per cent purely promotional.

“The Facebook ads platform utilises third-party information to supplement what it gathers itself,” explains Glenwright. “When creating ad audiences, you can see where Facebook has acquired its information from. You can also import your own additional data into your targeting audiences. By installing Facebook Pixel into your website you can track visitors to your site and remarket to them, and if you have an email mailing list of customers, you can also import this data and reach out to them through Facebook ads.”

"Sometimes the content and areas of posting that seem to be the quietest in engagement are often the greatest sources of inbound traffic and leads," says David Kutcher. "UTM strings, used

“As well as monitoring your direct interests, Instagram will make assumptions based on common pairings and similarities,” points out Glenwright. “For example, Instagram suggests to me that I might like a post about cigars – I don’t smoke, but I am a fan of Scotch whisky, and the two things are commonly linked together. Therefore, use hashtags that don’t directly correspond with your content, but are a logical pairing with it, to further your reach.”

“Keep hashtags as precise as possible on Instagram,” adds Mottershead. “If you go above 25, or you use the same hashtags in multiple posts, Instagram often flags it as spam and limits the exposure of said post.”

“Adding ‘Pin it for later’ links to your social posts – on Facebook, for instance – means people can pin inspiring posts to their boards to read later,” says Ben Mottershead. “This is a great way to create further exposure and click-through.”

invitations you can send and it's often better to have connections that give you significant advantages within your sector," points out Mottershead. "Creative director of a local agency – yes. High-school friend you haven't seen in 10 years? No."

Research by Lithium Technologies shows that consumers expect a lot from brands on Twitter. Some 53 per cent of users who tweet at a brand expect a response within the hour – and that percentage increases to 72 per cent for those with a complaint. If you're handling social for a client, consider investing in software like Spark Central to stay on top of customer support tweets.

For working professionals, however, LinkedIn takes the crown, with 106 million active monthly users. This platform is a good place to be if you're in the market for a new job, and it's perfect for B2B content; 80 per cent of B2B leads come from LinkedIn, according to market data and intelligence partner ReadyContacts. LinkedIn also has the highest average income of any network, which is good news if you sell luxury design products, for example.

"It all comes down to two key considerations: the design of the platform, and your target audience," says Singapore-based designer Joanna Shi. "Consider each platform's interface design. Instagram's interface is one of the most visual, which is a boon for an artist or if the product you're selling is very visually appealing. At the same time, though, its demographic tends to skew younger, which may not work for you if, for instance, you're selling consulting services or a B2B product."

“LinkedIn, meanwhile, lends itself naturally to B2B promotion but is also much more text-heavy, and not very visually friendly.”

Next, you need to build connections – and you do that by getting involved. For Kutcher, social media promotion is a two-pronged strategy: “Yes, you have to build your profile by posting content to your own stream, feed or profile in any platform, using relevant hashtags, and so on. But the other piece is that you must go out and find relevant conversations to join. This can be in the form of participating in Twitter chats, joining Facebook groups, engaging in LinkedIn communities, building community through InstaMeets.

CREATE BETTER VIDEO

OPTIMISE YOUR VIDEO STRATEGY WITH THESE 10 TIPS

01 MASTER LIVE VIDEO

All social networks are competing to become the ultimate live-streaming platform. They're rewarding early adopters with increased reach, so experiment with Facebook Live 360, Instagram Stories, and so on.

02 TEST LIVE-STREAM VIDEOS

Put them on Facebook, Instagram, YouTube – even Snapchat – and see what works. Distribute your social videos across all platforms that your target audience is likely to use.

03 DON'T GO OVER A MINUTE

"People's attention spans are very short," explains Amanda Ruiz. "I'd recommend 15 seconds for an Instagram story and 60 seconds for Instagram video."

04 HAVE A STRONG START

"Keep video content to under a minute where possible," agrees David Glenwright, "and ensure that the opening 20 seconds are enticing enough to keep people engaged."

05 DON'T ASSUME YOUR AUDIENCE CAN HEAR

"Create video content that doesn't have a requirement for audio, either through subtitling or having simple captions that help illustrate what is happening," says Glenwright. "Buzzfeed's 'Tasty' video recipes are a great example."

06 BUY AN EXTERNAL MIC

You can significantly up the production quality of your video with quality audio using an external mic, or a shotgun mic.

07 DON'T NEGLECT YOUR VIDEO'S COVER IMAGE

Create an engaging custom poster image for every video, but make sure it accurately reflects the content of the video.

08 USE A WELL-LIT SETTING

Bad lighting is the quickest way to reduce the quality of a video, especially if you're using a mobile device to film your content.

09 OPTIMISE YOUR VIDEO FOR SEARCH

Content is king, but SEO will boost your audience so research your keywords, and always add a description and relevant tags.

10 DON'T FORGET A RELEVANT CALL TO ACTION

Aside from sending people to your website, if you can encourage people to also watch more of your videos, YouTube will assume your content is good and improve your YouTube rank.

DON'T BE TOO VAIN

Whatever you do, don't get caught up in 'vanity metrics': the more superficial measures of friends, followers, Likes. Instead, look more deeply into your metrics: under the Acquisition tab in Google Analytics, for example, the Social feature will tell you which networks are bringing in the most traffic, where you're getting network referrals from and what's leading to conversions.

"As a metric on social media, 'reach' can at times be misleading as it's only an indicator as to the number of people who could have potentially seen your content," explains Glenwright. "Engagement is far more accurate at measuring just how involved your audience is, with different forms carrying different weightings and value. A Facebook 'share', for example, is worth more than a comment, which in turn is worth more than a Like."

TECHNICAL CONSIDERATIONS

Aside from engaging with your target audience and studying the analytics, there's a host of technical tips that will make it easier for people to engage with your posts – helping to push them up the engagement pyramid and into the feeds of more people.

According to social media management experts Buffer, tweets with images receive 150 per cent more retweets than tweets without. "Strong and simple images with short messages work best, along with bright coloured graphics or image content," advises PR expert Amanda Ruiz. "Remember that scroll time is rapid: you have milliseconds to make the scroller pause."

Of course, on image-sharing sites such as Instagram and Pinterest you'll have to work harder to stand out. As well as using vibrant colours, well-designed layouts and high-level photography, always make sure your visuals tell a story. If your social media is for a client, try to show products or services in a new light.

Wording is important, too. During Social Media Examiner's annual survey of nearly 3,000 marketers, over half of

respondents claimed that written content resonated most in a social landscape dominated by visuals.

Keep in mind, then, the power of storytelling, and don't overlook the opportunity for thought leadership, authority and brand awareness in original written content. Personality is important, so ask questions, offer advice and share relevant links. Constructive and engaging is the name of the game here – a bad attitude won't do your self-promotion any good, and nor will clickbait tactics.

So how long should a post be to optimise engagement and clickthrough? According to Linchpin SEO, tweets that contain fewer than 100 characters receive 17 per cent higher engagement than longer tweets, with a spike in the 71–100 character range.

Fast Co, meanwhile, reports that ultra-short 40-character posts on Facebook receive 86 per cent higher engagement than others, with those of 80 characters or fewer receiving 66 per cent higher engagement. In summary, short is best – as long as the content is still relevant and engaging, of course.

HASHTAG DISCOVERY

Another way to drive engagement is through the use of strategic hashtags. Linchpin SEO reports that tweets with hashtags receive twice as much engagement as those without, and tweets with one or two hashtags have a 21 per cent higher engagement than those with three or more.

Hashtags are also extremely important for discovery on Instagram. "The optimum number of Instagram hashtags is 8–12 per post," says Glenwright. "You have a maximum limit of 30, but by overusing hashtags your posts can come across as being spammy and overly promotional. Stick to fewer tags, but do your research and ensure that they are all being used widely – and, more importantly, currently."

Beware Instagram's mysterious 'shadow ban', though. This is where Instagram hides your posts from users

SPAMMY HASHTAGS SUICIDE YOUR CONTENT

AMANDA RUIZ PR SPECIALIST

who don't follow you. It exists to deter spammy, inappropriate or abusive behaviour, but many users have reported being shadow-banned for activities such as using the same set of hashtags in every post, or innocently using a hashtag that other people have used to spread questionable content. If the hashtag is banned, it could take you and your content with it.

"However, since no explicit warning is given by the platform, you may not know you've been shadow-banned until your engagement numbers drop for no apparent reason," warns Shi.

She advises that the best way not to be caught by the ban is to not act like a bot, logically enough. "Even mass liking, commenting or following can sometimes be regarded as 'spammy' if you do it too much," she explains. "Try switching up your hashtags, and avoid copying and pasting the same block of hashtags for every post. It's also worth checking each hashtag before you use it to see if it's been banned already."

MASTER VIDEO

The smart money is on video. It isn't going away, and platforms such as Facebook, Twitter and Instagram continue to give native video content a wider organic reach, making it an easy win. Facebook video, for example, drives on average 135 per cent more organic reach than a Facebook photo.

But you'll need to play ball. Each platform wants to keep you and your followers in its ecosystem for as long as possible, so rather than sharing a YouTube video on Facebook, if you're looking for reach and engagement you'll need to upload your video content natively or use Facebook Live.

Not convinced? Well, the latter receives 10 times more comments than regular videos. It's the same for Twitter; native videos drive 2.5 times more replies, 2.8 times more retweets, and 1.9 times more favourites than third-party players.

Here's the real clincher: companies that use video in their marketing grow revenue 49 per cent faster year-on-year

than those that don't. They also enjoy 27 per cent higher click-through rates and 34 per cent higher web conversion rates than those that don't – so take a look at our video tips on the facing page and craft your strategy accordingly.

Ultimately, though, social media promotion – like any kind of promotion – is about building a strong connection with the right audiences. "I'm a big believer in person-to-person interaction," agrees Ben Mottershead. "They are 'social' platforms after all.

"Custom hashtags and posting at peak times is fine, but often just giving back to the communities, cutting through the noise and contacting peers or potential clients are much faster, cheaper and easier ways to start an initial conversation that might lead to paid work later down the line." ■

NEXT MONTH **CREATE YOUR OWN PRODUCTS**
Become a successful designer-maker-seller with our in-depth guide, which doubles as a handy festive gift list.

FUTURE GAZING

Andrew Jones shares the thinking behind FutureDeluxe's surreal opening sequence for OFFF London, together with the experimental techniques that made it possible

FUTUREDELUXE _ FutureDeluxe is a London-based creative studio that specialises in design, technology and the moving image. It was founded in 2010 by Andrew Jones, now creative director. Jones was joined by director James Callahan in 2012. Clients include Nike, Adidas, Philips and Converse. www.futuredeluxe.co.uk

■ WORDS: Ruth Hamilton





Above: The FutureDeluxe team, including founder and creative director Andrew Jones (top left).

Since it was founded seven years ago, FutureDeluxe has been breaking boundaries. The London-based studio, which operates at the intersection of design, technology and the moving image, has produced motion work for clients including Adidas, Disney, Nike and Sony. It is known for embracing new technologies, experimenting with new techniques, and generally pushing limits with its work.

One of its recent projects – the opening titles for OFFF London (see page 16) – was no exception. A visual tour de force incorporating realistic CG of futuristic humans, mesmerising experiments in colour effects, a bonkers storyline and a goosebump-inducing soundtrack, the piece was the talking point of the event. We caught up with founder Andrew Jones to find out what it was all about...

Your OFFF title sequence is pretty strange. Talk us through your idea.

We asked ourselves one question: what is OFFF and the creative

community and process really all about? We came up with the notion that it's about sharing knowledge and passing information back and forth. From there, we introduced these stylised tribes and groups. We added some FutureDeluxe design witchcraft into the mix to get the final result.

What was your response when OFFF first got in touch?

When you're given an open brief it's always an exciting prospect. However, given that it's the OFFF titles, it comes with a bit of peer pressure! Especially given it was London – and let's face it, London is a tough crowd to please at the best of times.

Did the open brief throw up any issues further down the line?

Once we'd tied down the initial idea, the project became a labour of love as there was no commercial budget. This is always a difficult situation resource-wise, given commitments to other commercial projects. It can put a lot of pressure on everyone. Another big challenge was time – the whole thing was created in just two months.

Were there any particular elements that were really tricky to crack?

Creating character CG to the level we wanted to achieve was really difficult. I didn't think we could pull this off and so I challenged our CG designer to prove to me we could create something realistic.

Within one week he had created a great demo of Linda (who opens the film), which was so realistic. We knew at that point we were on to something.

How did you create the particle work seen on the individual speakers' title screens?

It's created using real-world macro footage of paint pigments and liquids. We shot hours and hours of footage with long-term friend and collaborator Davy Evans. We then went through the footage and selected a few key sequences to use for the titles.

These were then driven through a Houdini FX setup, which tracks the motion and colour of the film and turns it into physical particles that we can stylise and add further physics to. Then we can add cameras anywhere within the scenes to make them really dynamic. We hadn't



Above: For its OFFF titles, FutureDeluxe opted for heavily stylised, surreal characters rather than straight photorealism.

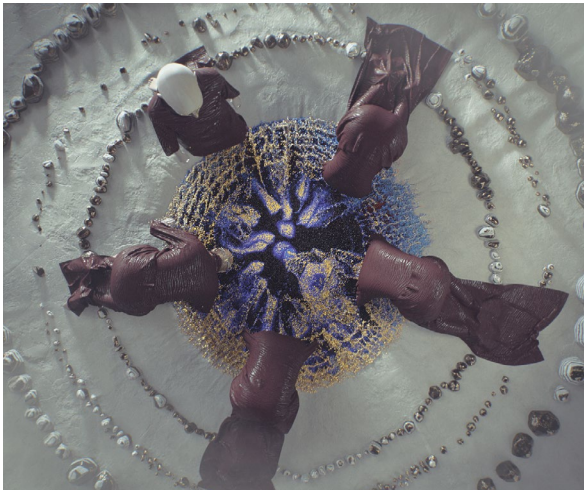


Left: The team sorted through hours of footage of paint particles to pick the right scenes for each title shot.



Top: FutureDeluxe experimented with complex particle work to create mesmerising screens for each speaker.

Middle and bottom: The story is based on a group of quirky individuals who share knowledge and information – a stylised take on the creative industries.





FUTUREDELUXE

■ seen this technique used before. However we've since seen it appear elsewhere online a few times!

Why do you think people have responded so enthusiastically to the final piece?

I hope it was because it felt different, and because it mixed a variety of styles and techniques, along with a crazy audio score.

Creating realistic characters is a huge ask, and not something our studio is known for. We decided to go for a very abstract, stylised look as we didn't want to try and create something that was photorealistic. This style, combined with dynamic particles used in the title screens, seemed to really work.

Do you have a favourite character?

I feel like I've had a relationship with them all! Except Carlos, the weird dude with John Lennon glasses made of fur. If I had to pick one, it would be Eddie, the albino girl at the end – she's underrated.

What prompted you to launch FutureDeluxe in the first place?

I was always fascinated with experimental moving image and design. I was frustrated working at bigger agencies because I wanted to play with technology and design in a way the commercial projects wouldn't allow.

I wanted to collaborate with as many exciting artists globally as I could, but at the time that just wasn't a thing. We take it for granted now, jumping on Skype or Google Hangouts with designers and artists from around the world on a daily basis, but back then it felt so new. Collaboration is still a huge part of how we work at FutureDeluxe.

How many people work at FutureDeluxe now?

There are 15 of us. We expand through regular trusted freelance support as we get busy, but we have made a clear decision to remain around the 20-person mark within the London studio – purely because the standard we want to keep is very difficult to recruit for. Also, because creatives are a fickle bunch, if it gets too big we always feel we lose that personal touch, start-up drive and general mentality.

You've previously mentioned the commercial danger of spending too much time on arts-based projects. How do you know where to channel your energies?

From making mistakes! We have learnt a lot over the years about what does work financially and what doesn't. Our approach has always been based on experimentation – it's the core of our business and has attracted the clients we work with. However, you learn when to start and stop that process, and how to use it effectively.

Could you give an example of a project you poured a lot of love and energy into, but it paid off?

These OFFF titles are a great example – the phone hasn't stopped ringing! We've had a lot of enquiries in the past few weeks since we released these. Our last piece of work tends to be the driver for new business, and also the experiments section of our site is also the driver of many new client conversations.

Do you have issues with clients just wanting the same effects as your existing project? ■

Above: Vibrant shots were created using real-world macro footage of paint pigments and liquids.





It's a really big issue. Brands and agencies can sometimes be very lazy with their briefs. As Pinterest and social media has exploded further over the recent years, it's all too easy with a limited time to just grab an image as reference and say "We want that" without even thinking what the brief requires. Hence why we always get pointed to our last project – or even worse, one of our competitors' – and then asked to recreate it.

How do you combat this so you can keep progressing as a studio?

It's something I feel really strongly about and always try to push the client in a more considered direction. We publish a lot of experimental and self-initiated work for the sole purpose of moving away from the last job and look. We also try to convince the client to give us more time and budget during the R&D phase of projects to find something unique and think more.

Your work often explores new technologies. Which comes first, the idea or the technology?

We definitely start with an idea or a response to a brief first, but we are all very interested in technology-driven processes. So we apply this knowledge where we think it's suitable. I love the scale and

potential that technology adds to production, it gives us options that we can never design or plan for.

What's your opinion of the design scene in London?

London has always attracted amazingly talented people from all over the world. However, in today's climate the boundaries are broken. The London scene is now global. We compete with other studios globally, our briefs and clients are global and we collaborate with artists all over the world.

If anything, with all that's going on politically in this city, it's making London seem like a less attractive place creatively than it ever has. Our industry is transient, which means the best artists can be positioned anywhere they want in the world. Which sometimes makes my life a logistical challenge!

What new techniques or aesthetics are you drawn to at the moment?

I'm still a huge fan of any form of data-driven visualisation or computational design. Any combination of digital tools or processes that can be used in different ways to give unique creative content will always blow my mind. Finding that new aesthetic will always be a huge part of how we work as a studio. ■

Above: The film is full of bonkers touches; albino Eddie shares information with Dennis by pressing her face into his inverted features.

Far left: Inside FutureDeluxe's studio space.

THREE WAYS TO TACKLE AN OPEN BRIEF

Andrew Jones shares his advice

01 GET THE WHOLE TEAM INVOLVED

At FutureDeluxe, the first step in finding the right direction is to get the whole team involved in the brainstorming process. "Personally I think we come up with the best work when a few people are involved in that early concept stage," explains Jones.

02 LET EVERYONE SHARE IDEAS

The next step is to create an environment where everyone feels comfortable sharing their thoughts. The key here is to explore a number of different avenues until you hit on something that resonates. "It really is a free-for-all – we definitely encourage everyone to be involved," smiles Jones. "You know when you have something that feels different or right?"


03 BACK IT UP WITH RESEARCH

If you're going to explore cutting-edge techniques, you need to make sure you have the skills to make them work. "We always try and secure a decent amount of time for research and development," says Jones. "We'll sometimes have weeks of this, with different artists working on different ideas. It's exciting because sometimes we stumble on something we didn't predict, and that's the point, right?"

BYE BRAUN

GIVE YOURSELF SOME LOVE



A photograph of a woman with her eyes closed, hugging herself. She is wearing a white towel or cloth draped over her head and shoulders, leaving her back and arms exposed. The background is a plain, light gray.

As the saying goes, the plumber's tap always drips. Don't let your personal brand slip: as **Laura Snoad** discovers, a little self-love can go a long way to make you more attractive to potential clients and collaborators

IMAGE: from Complements project by Wade Jeffree and Leta Sobierajski

B

rowsing the websites of design studios and freelance creatives, you can easily have a successful game of bingo. ‘About’ pages brim with words like ‘meaningful’, ‘impact’, ‘stories’ and ‘difference’, and you’ll be striking white-walled offices, brainstorm scribbles, bikes and plants from your scorecard like nobody’s business. It shows that even creatives who craft the most thought-provoking, disruptive and provocative work for their clients can be a bit – we hate to say it – unadventurous when it comes to presenting themselves to the world. But whether you’ve just started out

platform Let’s Be Brief who works with brands and creative entrepreneurs to refine their positioning, suggests taking several large steps back. “Try to establish what you’re trying to achieve in a broader holistic sense – a vision for your work,” says Neckles. “From working out what you want to achieve you’ll find a natural alignment with the folks that are working in those spaces and the clients that fit with that vision.”

This sense of vision, says Chris Rehberger, founder of Berlin studio Double Standards – whose bold typographic-led rebrands have



“DIG DOWN DEEP, AND ASK YOURSELF WHY YOU ARE DOING IT. IF IT’S FOR STARDOM THAT’S OK, BUT COMMUNICATE THAT”

CHRIS REHBERGER, FOUNDER, DOUBLE STANDARDS

or currently run a decades-old studio with a zillion employees, it’s never too late for a bit of self-love. Not only will it make sure your work is getting the presentation – and explanation – it needs, but rethinking your own brand can be a trajectory-changing experience that helps you recalibrate and prepare for the future.

DEFINE THE VISION

Whether you’re creating a new company or having a spring clean, the temptation might be to go straight to the visuals – images are what designers do best, after all. But Ansel Neckles, co-founder of

been sought by everyone from orchestras to Lacoste – should hinge on your motivations for getting up and going to work. “Dig down deep, ask yourself why you’re doing it,” says Rehberger, “If you want to do it for stardom that’s OK, but communicate that.” If that feels too complex, reframe the question to ask where you’d like to be in five years. “It’s combining these two poles, where you’re coming from and where you want to go,” Rehberger adds, “Somewhere in between you find yourself.”

As well as working out what you want to do and why you do it, working out who you want to do



Left: Wade Jeffree's book *A Found Holiday* is a compilation of slides he found which feature a Japanese family visiting the west coast of the US.



DESIGNER WADE JEFFREE'S INDIVIDUAL BRAND PUTS HIM FRONT AND CENTRE

The website of New York-based designer and art director Wade Jeffree takes the idea of a “personal” site to the next level. Built in collaboration with designers Sons & Co, plus developers Thirty and Max Weisel, Jeffree's site harnesses data such as his heart rate (measured by his smartwatch), his number of unread emails, his location and the song he's listening to, and presents it typographically, both on the 'About' section and as the cursor on the landing page. “I wanted to be open and upfront about myself and how it plays into the work I create,” he says. “I'm a firm believer that work and life are intertwined.”

When Wade updates his mood or activity – from descriptions such as ‘Stressed to ballin’ – the home page switches to footage of his face distorted by a dentist's cheek retractor, or getting thwacked by a deflated basketball. “It needed to be approachable, to have a face, literally. It's an attempt to put myself out there so people could put a face to the name and be inclined to start a conversation.” Jeffree's equally strong Instagram account demonstrates how he and his wife, fellow designer Leta Sobierajski, often play with visual ideas by using themselves as props.

His site succinctly expresses his slick art direction, dry sense of humour and passion for collaboration. “At the end of the day I just want to make great things with great people,” his ‘About’ page aptly reads.



Above: Jeffree developed campaign imagery for perfume house D.S. & Durga, which was inspired by the mood and story of each fragrance.

Bottom left and top: Jeffree's homepage features live status updates with matching visual representations of his activities – such as working, seen here.



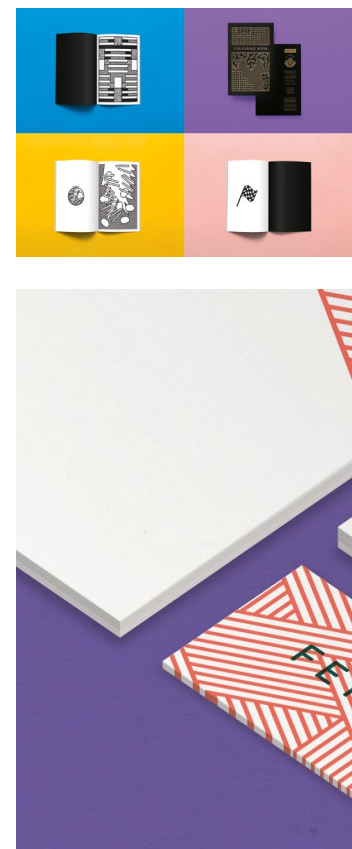
GABRIELLA MARCELLA MOVED HER RISO BUSINESS UP A GEAR WITH A NEW UX

"The Risograph is not a straightforward machine, and therefore delivering a service around it can be tricky to navigate," says Glasgow-based designer Gabriella Marcella, who set up her print studio Risotto five years ago. Launched in June, her new website aims to demystify Riso's quirks for customers while presenting her own line of products and custom print services. It's both an excellent – and massive – exercise in self-promotion, and an incredibly useful tool for clients.

Built with motion-graphics whizz Brendan Bennett, the site features a print simulator – enabling users to envision how their designs will turn out – paper and ink libraries, tutorials and an inspiration wall inspired by Gabriella's own studio. The design itself reflects Gabriella's vibrant and optimistic aesthetic, and neat touches such as a subtle grain pattern and mis-registration of colours speak to the tactility of print.

Given her loud style, Gabriella decided to stick to a strict palette of six main and two supporting colours, and designed numerous icons to improve navigation. "There is a lot to communicate, so making sure content is accessible and digestible is important," she says. The site took 12 months to come to life and is the biggest self-directed project Gabriella has undertaken to date. Her contagious playfulness is visible at every click and a thoughtful UX means the site is easy to use despite its complexity – the perfect representation of a business that helps others unlock their creativity.

Below: Risotto's new site presents its full range of print services, from self-published books to custom business cards and stationery.



“TALK ABOUT THE ALIGNMENT OF YOUR BRANDS RATHER THAN ‘I MAKE NICE POSTERS’ OR ‘I’M GOOD AT TYPOGRAPHY’”

ANSEL NECKLES, LET’S BE BRIEF



it for may also help bring focus to your brand. “Knowing you want to work for Nike is good, but everyone will say that,” says Neckles, using an example that often comes up when he’s coaching. “Knowing *why* you want to work for Nike is better.” The strength of Nike’s brand, Neckles explains, is in inspiring motivation in their customer base. “If I’m working as an art director at an agency – which I did for many years – I want to find someone’s work that supplements the concepts I’ve developed,” says Neckles. “If you’re not about betterment through activity and proactivity, or people don’t take that feeling away from your work, there’s no way Nike will want to align with you.”

Unpicking what potential clients are like, to see whether they match your own approach, is key to pitching for work. “You can then talk about the alignment of your brands rather than ‘I make nice posters or I’m really good at typography’, which may also be true,” adds Neckles.

PROMOTING YOUR PERSONALITY

Whether you’re developing identity systems for FTSE giants or you specialise in the most niche comic styles, reflecting your work in your personal brand – and its most obvious representation, your website – is essential.

For example, illustrator Hattie Stewart, who specialises in cheeky flower-filled defacements of celebrities, allows her website visitors to remix her illustrations as a digital sliding puzzle in a similar style to her own re-workings.



Manchester-based designer Craig Oldham’s site features a playful soundboard – reflective of Oldham’s humour, but also of his status as a disruptor who is willing to do things differently.

When US design studio Dark Igloo first started working on its own logo, it decided on a mash-up of the state flags of its two founders Dave Franzese and Mark Richard Miller (whose first names combined also produced the ‘Dark’). Although the state insignia says little about Dark Igloo’s current work – which includes motion-heavy branding for Giphy and Miami-inspired art direction for Converse – its treatment of this logo and mascot does. A grizzly bear with 10 stars circling its head, the logo soon morphed into a cartoon character which the studio uses on its site, its lighters-cum-business cards and as its social media avatars.

“It has a dazed personality, joyous and following the bliss,” says Miller. Whether he’s scrolling through an iPad on Dark Igloo’s blog page or laden with swag in the shop, the bear is an anchor across the hectic site. It’s fun, nostalgic and showcases the animation skills that Dark Igloo has in buckets. ➤



Top: Hattie Stewart’s site features a sliding puzzle for visitors.

Above: Craig Oldham’s site opts for a playful soundboard.



► Coupled with a surreal landing page and a contacts section that you can play as a racer game, self-initiated projects such as Dark Igloo's ad for an '80s megamix board game that never existed (complete with wizard and dry ice) show prospective clients exactly the feel and ambitious scope of the work Dark Igloo could do for them.

For New York designer Wade Jeffree, the idea of performance is a key facet of his personal visual identity, often appearing in his own work as a way of playing out

"YOU NEED TO BE HONEST ABOUT WHAT YOU ENJOY MAKING – SO THE THINGS YOU ENJOY MAKING CAN GET BETTER"

WADE JEFFREE, DESIGNER

design ideas or aesthetics. "It's a combination of time, discipline and being critical that has led me to where I am now," says Jeffree of his distinctively surreal and funny vision. Just as with Dark Igloo, it's clear from the consistency of his social feeds that Jeffree lives and breathes his personal brand, expressing himself through colour, awkward angles and weird props – something essential for its longevity. "You also need to be honest with yourself about what you enjoy making – so those things can get better."

Whether you're part of a studio or a solo practitioner, collaborating with a copywriter, fellow designer or developer is a sure-fire way to get some much needed perspective on your personal brand. When Gabriella Marcella redeveloped the website for her print studio Risotto earlier this year (see page 62), the advice and skills of developer and motion graphics expert Brendan

Bennett was invaluable. "It's simultaneously easy and hard being your own client," admits Marcella. "Working with Brendan has been essential to ensuring decisions are challenged and thought-through. It was one big puzzle that was exciting to solve."

A WAY WITH WORDS

Although visual branding comes easily to most designers, expressing personality verbally might not be so straightforward. When working with designers and other businesses to help them talk about what they do, copywriter Roshni Goyate starts with a spot of homework: asking participants to bring in an example of brand language from outside their industry that's stood out to them. "We go through what is happening in those pieces, what kind of language is being used, and analyse what the brand could have said and why they said what they did," ►

HOW TO BRAND YOUR STUDIO

TOP TIPS ON COMMUNICATING WHAT MAKES YOUR TEAM TICK

TALK TO CLIENTS

Got a long-lasting relationship with a client? Ask them to be brutal about your existing brand and website, outlining what's missing about the way you operate. Ask new business leads about what they find attractive on your site, and amplify it.

MAKE FIRST IMPRESSIONS COUNT

Your homepage is even more important than your About page in terms of communicating who you are at every step. Video can be a particularly good way to show multiple projects to time-poor clients. Think about how to weave personality – whether it's fun,

performance-driven or academic – into the navigation through the use of buttons.

SHOW YOUR PROCESS

Some clients will initially come to you for your work alone, but many will want to know what you can offer. If you're strong on stakeholder engagement, show it. If producing unbelievable feats in-house is your strength, make sure it's clear through behind-the-scenes snaps.

USE YOUR WORDS

Language is the ace in your pack in terms of subtly communicating your USP to clients.

If you're struggling to nail your voice, imagine who your studio would be if it was a person, what they would say, and how. If in doubt, hire a copywriter; language creativity is worth the investment.

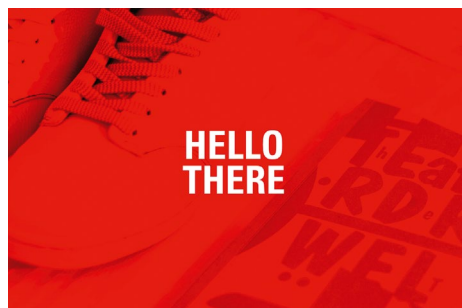
LEAD THE PACK

Prove yourself to be a thought-leader by penning opinion pieces on your blog and sites like Medium. Organise talks with the people that inspire you, from creatives to scientists or explorers, and invite your clients. Prove yourself to be forward-thinking, generous and engaged with communities outside design.

DOUBLE STANDARDS CLIENT SUBJECT
ABOUT

SAY YES TO NO.

YES TO NO DEAD ENDS.
 YES TO NO COMPROMISE.
 YES TO NO PRISONERS.
 YES TO NO EGOS.
 YES TO NO HARM DONE.
 YES TO NO MORE WASTE.
 YES TO "NO WAY! DID YOU SEE THAT?"
 YES TO NO MOUNTAIN TOO HIGH.
 YES TO NO SHIT.
 YES TO NO FALSE GODS.
 YES TO NO PIGEON-HOLES.
 YES TO NO FEAR.
 YES TO NO COMPLICATIONS.
 YES TO NO INDECISION.



CLEVER LANGUAGE HELPS MINIMALIST STUDIO DOUBLE STANDARDS BREAK THE MOULD

Founder Chris Rehberger (right) describes what Berlin studio Double Standards does as "embarrassingly simple". With numerous prestigious cultural institutions as clients, its work often hinges on bold, typographic solutions with thought-provoking slogans.

"If you're only decorating then we're not the right agency to work with," explains Rehberger. "There's always some solid idea behind our designs. In that way it never grows old because ideas don't age." Given the wit of its work, its About page needed to match. Consisting of a prose poem featuring phrases like 'YES TO NO COMPROMISE.' and 'YES TO "NO WAY! DID YOU SEE THAT?"' the idea embodies how the studio thinks.

"This idea of flipping is the same as how we look at a project or client from different angles," adds Rehberger. "We try to turn them around to make them more worthwhile." The single-mindedness of Double Standard's work is also echoed by how it presents its projects online; everything is photographed with precise angles, harsh flash and distinctive shadows. "It took almost a year to come up with something that is dynamic but also neutral," he says.

Given the quantity of its projects, the studio recently hit a point where it needed to further streamline. Thus the new site features eight pieces of work that showcase Double Standards' multifaceted approach. Rehberger explains, "We can do anything from a business card to building a house."



Top left: Double Standard's 'About' page features a punchy series of statements that give clients an impression of its approach.

Above: Its website features pictures of the Berlin studio and adjacent art space, which Double Standards has just converted into a public-facing shop.





Right: Knowing their lighters were always being pinched, the Dark Igloo team turned them into business cards.

Below: Dark Igloo's famous bear mascot is a mash-up of the state flags of its two founders Mark Richard Miller and Dave Franzese.

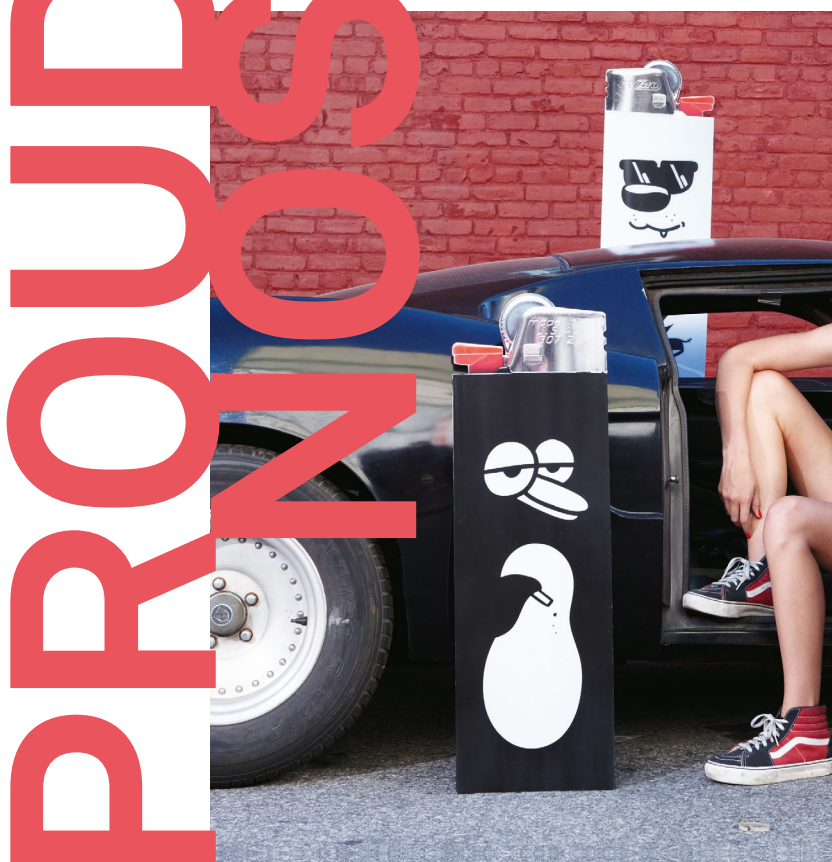


DELIGHT IN ALL THINGS '80S COMMUNICATES DARK IGLOO'S UNCONVENTIONAL APPROACH

When designers Mark Richard Miller and Dave Franzese left their jobs at big agencies to become Dark Igloo, they didn't have a portfolio website for three years. Although they had some meaty projects under their belts, the work felt big and anonymous – and not 'them'. Building a personal brand, therefore, was even more important.

Their first site depicted a broken TV broadcasting clips from shows like *Wayne's World*, plus video games. Through careful curation – although Mark and Dave might balk at that word – it gave clients a clear picture of what they were about. "There's a lot of nostalgia, geekiness, toys and re-exploring the things that we grew up with," says Franzese. "We'd be way more interested in rebranding the Kool-Aid man and getting him jumping through walls again than we would doing some super-tasteful high-design project."

The TV still greets visitors, but the majority of the footage is now their own, with the odd splash of pop culture. "If you look at the stats for our webpage someone might stay on an individual project for a few minutes, but people will watch this homepage for 45 minutes!" laughs Miller. From its Contacts page (which takes the form of a racing game where you chase an email through the internet to delivery) to its sought-after character-based lighters in lieu of business cards, Dark Igloo's brand and website are like your favourite childhood computer game, aesthetically distinctive and joyful.



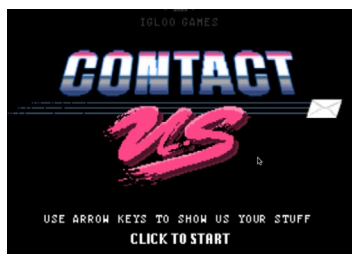
“IT’S ABOUT BEING PROVOCATIVE OR BEING BRAVE AND FINDING THAT HOOK THAT SETS YOU APART FROM OTHERS”

ROSHNI GOYATE, COPYWRITER

Left and below:

The lighters became so sought-after that Dark Igloo created a spoof photo shoot featuring models and sports cars.

Below: Dark Igloo’s playable Contacts page game.



✦ says Goyate. Untangling other brands’ verbal communications allows you to see some of the choices at work, and make your own. The next step is a series of writing exercises that ask designers to describe what they do in their job to their grandma or to an eight-year-old child. “It’s about getting them to step away from using jargon and established ways of communicating what they do, and show their personality instead,” she adds.

The first impression, Goyate says, counts as much as the ‘About’ page. “Imagine that the person reading your site has no time at all – which is all of us – but you want them to understand what you do from the first line that they read. With design studios, it’s about being provocative or being brave and finding that hook that sets you apart from others.”

Goyate also recommends weaving information around a website through interesting labelling, so readers aren’t overwhelmed with lots of information all at once. The most important thing is consistency – on your site, in publications and especially on social media. “It’s just as important as your visual language,” says Goyate. “You wouldn’t use different logos on different pieces of collateral or different colours. In the same way, your brand language should be one watertight personality that you’re communicating.”

Whereas Double Standard’s brand language is clipped and conceptually driven, Dark Igloo’s is equally as playful as its visual



identity. “I think we want there to be a level of entertainment in it, even in the writing.” For example, instead of telling readers to click the link to see more about Giphy, they opt for “Ditch water polo practice and fill a powerade bottle with vodka with Giphy to see the rest.” The pair also devised the tagline ‘Dark Igloo is a company that specialises’.

“We never say what we specialise in,” explains Franzese. “We could be puppeteers one month, animators the next, and branding experts the month after that. Come to us with the brains and we’ll figure out the execution with you.”

PRESENTING WORK

A year ago, its 15th anniversary in sight, London-based design practice Studio Output worked with a consultant (and former client) to identify how it could reshape its internal positioning. The result was a dramatic new strategy that recalibrated all its projects through the lens of problem-solving. Its new identity for Union Hand-Roasted Coffee is headlined as ‘Supporting scale-up of a fast-growing business’ for example, and its branding of ✦



"I TOOK THINGS OFFLINE FOR A BIT TO SEE WHAT HAPPENED... THE MYSTIQUE OF IT ALL WENT DOWN REALLY WELL"

CRAIG JACKSON, FREELANCE DESIGNER

► Viber 'Driving user acquisition and retention in a congested market'. "The biggest issue for clients is they're going to have a big problem you need them to solve," says Studio Output's client services director Gemma Ballinger. "If you can show that quite succinctly through other work, then it's going to resonate with them."

The repositioning also involved updating the questions that the Studio Output team ask clients in order to ensure the team has solid KPIs to work towards, and by

which they can assess their effectiveness at the end of a project. This set of questions was distilled to a skeleton version, which was then used as a script for their website landing page's showreel. Many studios – from ustwo to Made Thought to ILoveDust – greet visitors to their sites with a film featuring their best projects. Whereas ILoveDust's is moody and atmospheric, ustwo prioritises its R&D model. "If clients are really short on time, it might be all they need to see," adds Ballinger.

Whether to show sketches, research or opinion pieces is another key factor when defining your brand. Dark Igloo is keen to show the development of its projects, an approach shared by motion specialists ManvsMachine and Universal Everything. "Usually the bottom half of the project on our site is behind-the-scenes imagery," says Miller. "That's not just to show you that this can be

done on a small scale, but it also represents that we pride ourselves on having fun sets and making things that don't feel like work."

But don't panic if presenting work is not an option. Dark Igloo didn't show any projects for its first three years and freelance designer Craig Jackson, whose clients include Google, BBC, Apple and HSBC, still doesn't. "It was getting really hard to actually show the work due to NDAs so I thought it was time to take things offline for a bit to see what happens," says Jackson. Luckily it was a risk worth taking, with the added bonus that it allows Jackson to handpick work for every project. "The general mystique of it all also seems to go down really well."

BRAND IN THE HAND

Just as Dark Igloo's '80s TV-inspired landing page presents the studio as inventive and fun-loving, its brand is similarly thoughtful

HOW TO NAIL YOUR PERSONAL BRAND

FIVE WAYS TO FIND YOUR IDENTITY AS A SOLO AGENT

IDENTIFY YOUR VISION

Before thinking visually, work out what you want from your new brand. Is it more clients, better-paying clients, clients in a new field, or to find new creative collaborators? It will help establish a solid foundation to work from, from what projects you show to how you talk about yourself.

COLLABORATE

One of the most difficult things about being self-employed is making big decisions on your own. Use your personal branding as an opportunity to collaborate with someone else, whether that's a copywriter, developer

or fellow designer, to share skills and get a fresh perspective on what you do.

SHOW YOUR SKILLS

'Show, don't tell' is a good mantra for your website – see it as a platform for demonstrating what you can offer clients. If you're a whizz at animation, animate buttons. If you're a killer web designer, develop an inventive navigational system. Don't let your portfolio do all the talking.

AVOID GIMMICKS

Don't send anything that isn't beautiful and useful. Think about how self-promotional

mailers could be helpful to a client, such as a calendar, note block, bookmark or postcard stack. Don't scrimp on quality in terms of processes and materials – make something worth keeping.

BE YOUR BRAND

Your personal style – whether that's kooky animations or sleek minimalism – is why clients come to you, so make sure every element of your branding (including socials) reflects this. It's okay to Insta pics of your mates on wild nights out if you want edgy, youth brands as clients; it's not if you're hoping to snare big corporates.



when entering the physical realm. Instead of business cards, the duo make lighters to give to potential clients and collaborators. “People would always take ours,” shrugs Miller. “When we added the characters people started going crazy. You would bump into someone that you hadn’t seen in 10 months, and maybe they didn’t remember you exactly, but they definitely still had that lighter. It was an incredible touch-point.”

When it first started out, Dark Igloo gave any client taking on a major project with them badges based on a patch that the crew of the Nostromo wore in the film *Alien*. “It was to show we were going on a journey together,” says Franzese. Similarly the studio wooed potential clients by sending them lighters inside boxes that were inspired by old Sega packaging and featuring its Contacts page game. “Put ultimate care and craft into something you’d want yourself and share it with someone as a gift,” Franzese adds.

The same is certainly true of Double Standards’ foray into branded products. Its calendar –

“WE COULD BE PUPPETEERS ONE MONTH, ANIMATORS THE NEXT, AND BRANDING EXPERTS THE MONTH AFTER THAT”

DAVE FRANZESE, CO-FOUNDER, DARK IGLOO

which is sold through its online shop, as well as distributed to collaborators – began as something sleek and functional for the studio, and was soon requested by a visiting client. Now, making them is an annual tradition. “Every November I get the first email asking when the new calendar is out,” laughs Double Standards’ Chris Rehberger.

Similarly, the necessity to create other functional products for projects, and the subsequent interest on Facebook, inspired the studio to design a lamp and table, both now stocked in one of Berlin’s coolest concept stores, Andreas Murkudis. Double Standards even opened a physical shop in October.

Even though it operates in a very different landscape, Studio Output

also suggests creating something useful when sending mailers. To celebrate its 15th anniversary, the studio gave prospective clients a brainstorming pack complete with branded notebooks, Sharpies, Post-it Notes and a set of thought-starter postcards. These featured Studio Output projects on one side and related advice on how to do things such as write briefs on the other. “We do find that things we send physically – because people don’t get them much any more – do have a good impact,” says Ballinger. “You’ve just got to make sure you follow it up properly.” ■

**NEXT
MONTH**

COLOUR TRENDS 2018

FranklinTill reveals the hot colour palettes to watch out for next year.

This six-part series is an essential guide for junior designers. We give advice on topics entry-level creatives need to know about, from basic theory to practical tips. In part four of the series, we look at creating digital assets. *Subscribe to make sure you get the rest of the set – see page 40.*

DESIGN MATTERS

JUNIOR DESIGNER MANUAL

CREATING DIGITAL ASSETS

In part four of our junior designer series, we look at how to create and adapt assets so they work seamlessly in different digital environments

WORDS: Tom May

Preparing assets for digital use is a core task for junior designers today. You may get asked to create or adapt images for websites, social media campaigns, display ads, email newsletters, video animations, infographics and app designs, to name but a few.

At Conran Design Group, for example, a typical task might be to produce imagery for use in a responsive website, explains senior designer Ollie Rone-Clarke. “Once the design has been signed off, we’ll create a core master file of each asset size and these will then be saved for the web, using the right file format to make the files as small as possible, while still retaining key detail – so that these assets are fast to download, for example, on mobile.”

So how you go about creating and adapting assets for digital use? There are four broad things you need to consider.

MASTER THE FUNDAMENTALS

Firstly, you’ll need to understand the fundamentals, which hopefully you’ll have covered on your design course. “From a functional perspective, typically you should ensure you’re using the correct colour settings in Photoshop: RGB rather than CMYK,”

explains Osman Gani, global digital advertising director at Hogarth Worldwide. “You’ll need to be working in the correct digital pixels per inch, layering the Photoshop layers with the correct names, and positioning layers from bottom to top.

“You’ll need to export the correct digital formats as stipulated in the brief, and ensure text boxes and images have been ‘snapped’ correctly. And you’ll need to adhere to best practices such as naming conventions, clear folder structures on the server, and using version-control files.”

Secondly, each project will come with digital guidelines that are specific to the brand, says Andrea Esteban, digital designer for Battenhall. Much of the time this will be relatively routine. “Most of our projects come from existing clients whose guidelines we’re already familiar with,” she explains. “But for new clients, we have to ask them, fully analyse their requirements, and think about all the limitations they may present, in terms of file size and colours, for example.”

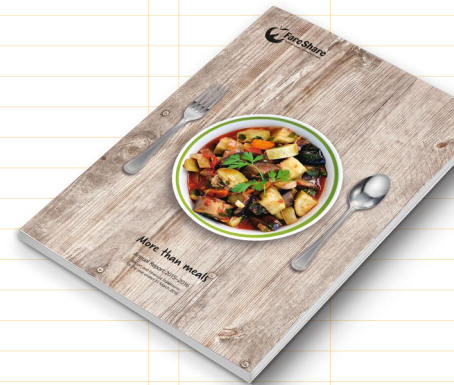
Thirdly, in an ever-changing digital environment, you need to keep up-to-date with the platforms you’re designing for.



PRO INSIGHT

IMAGERY FOR DIGITAL CAMPAIGNS

OLLIE RONE-CLARKE EXPLAINS HOW CONRAN DESIGN GROUP CREATED AND FORMATTED IMAGES TO WORK ACROSS PRINT AND DIGITAL

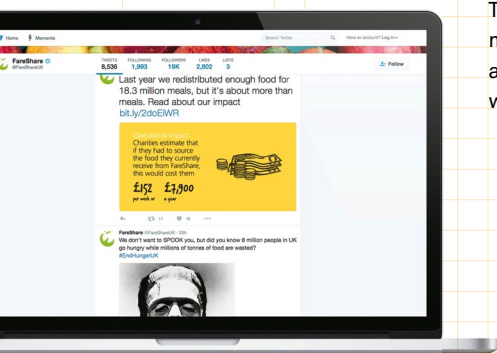


THE BRIEF

In 2016, Conran Design Group collaborated with food redistribution charity FareShare to produce its 2016 annual report and social media assets. Rather than creating these separately, the agency aimed to provide a strong unifying theme within the report that could easily be rolled out across other communication platforms.

You'll need to export the correct digital formats as stated in the brief

"FareShare is a charity aimed at relieving food poverty and reducing food waste in the UK. It does this by rescuing good-quality surplus food that would otherwise have gone to waste and sending it to over 2,000 charity and community groups across the UK. FareShare needed a way to share its key statistics and successes through its digital channels. Assets were created for the charity, making sure they were correctly sized for different media, such as 72dpi for Twitter. It was also important to make sure they were saved in RGB and low resolution. Thumbnails were also created where required."



FIVE COMMON MISTAKES THAT JUNIORS MAKE

THE MOST FREQUENT ERRORS WHEN CREATING DIGITAL ASSETS

1 NOT UNDERSTANDING BRIEFS

“Young designers often don’t understand the brief correctly,” says Osman Gani of Hogarth Worldwide. “This means they make assumptions or guess what needs to be done, instead of asking the project owner directly.”

2 FAILING TO ASK QUESTIONS

“The most common mistake juniors make is not asking enough questions,” says Ollie Rone-Clarke of Conran Design Group. “Working in the design world can be a bit of shock for junior staff, especially regarding project time management. You haven’t got the luxury of time when you are on a tight client deadline.”

3 GETTING COLOURS WRONG

“Before saving - and in fact, before you even start designing or adapting - check if all the colours are RGB and not CMYK,” stresses Andrea Esteban of Battenhall. “RGB has really vivid palette, so it’s good to check you are using the correct colour formatting early on, to take advantage of it. Also remember to compare the palette you’ve used with the brand guidelines.”

4 BEING DISORGANISED

“Having clearly organised files from the beginning saves a lot of headaches,” says Esteban. “Especially if they need to be updated, changed or shared with other designers later on.”

5 BLINDLY FOLLOWING ORDERS

“As junior designers we are scared to judge and give our opinions,” adds Esteban. “But you should speak up if, say, you think images won’t fully work at the sizes they have asked for. If they see you have valid opinions and try to push what you produce further, making every file better, your superiors will give you more, and potentially different, projects.”



CLEAN SWEEP

“Keep Britain Tidy is a leading environmental charity that has been working for nearly 60 years to keep our country clean. It needed a unified identity that better communicated the core brand. We reinstated the iconic Tidyman with a more modern treatment that translated better across digital and social channels. The logo typeface was given a ‘stamped’ effect to add interest and texture, as well as being optimised for digital applications.”

✎ “So for example,” says Esteban, “I have private social media accounts to test - and then delete - posts, to see how they look across all devices. We often design quite innovative posts, like ‘click to reveal’ on Twitter or ‘filter to reveal’ on Instagram, so testing how everything looks in-stream rather than guessing is better. After all this, it should be easy to change each artboard to all the different sizes you need: adjelly.com has all the different up-to-date sizes, but Googling each platform also works.”

Finally, you’ll also need to understand the systems and processes of the organisation you’ve come to work for. “Junior designers come in with the basics of design and asset management preparation, but they won’t be ready for the studio filing system,” says Rone-Clarke. “This is where we spend a lot of time with them, showing them how we file and set up stages for each design job.”

UNDERSTAND THE DELIVERABLES

How much your design course will prepare you for all of this will vary. Chloe Holden, a junior



designer at Conran Design Group, says hers was a little patchy. “While I’d learned that RGB was for digital and CMYK was for print, what I didn’t realise until I was an intern is the importance of double-checking file settings when going between digital and print files,” she recalls. “Nor did I learn the hows and whys. It isn’t until you are working in a studio that you learn how to take a brief and understand the deliverables clearly.”

Elena Morán, a UX/UI designer at atom42, also points to the importance of the brief in preparing digital assets. “Be sure you receive a good one – and don’t be ashamed to push back if it doesn’t contain the information you need,” she stresses. “A baker can’t work without flour, and you can’t make the assets without the correct specifications.”

ASK QUESTIONS

Most importantly, keep asking questions, she adds. “For example, if someone asks you to create a display ad, important points to double-check include the size of the creative, dimensions needed and minimum and maximum weight allowed. Is it animated or static; do they want a still image or do they want dynamic elements? If it’s animated, do they want an interactive ad? What type of file: JPG, PNG, MP4, HTML5? And where is it going to be displayed? Every platform has its own unique rules.”

This can all be slightly overwhelming at first. “As a junior you will get a *lot* of work to do, so time is key. Tracking your hours carefully makes it easier to prevent issues and correctly organise your projects. And if you feel overwhelmed, tell your line manager so they can organise, push back and share, if possible, with the rest of the team. Sharing is caring, so don’t just say yes all the time or you’ll end up producing less high-quality assets as a result.”

TIPS FOR CREATING DIGITAL ASSETS

OUR DESIGNERS SHARE THEIR TIPS FOR GETTING IT RIGHT

1 EFFICIENCY IS KEY

“Always ask what digital output the assets are needed for, how many versions you will need and across how many breakpoints,” says Ollie Rone-Clarke of Conran Design Group. “Set up a process that anyone else on the design team can pick up. Make sure you have a definitive list of assets that need to be created.”

2 UNDERSTAND GOALS

“Be clear about what you’re designing for and where the asset will end up,” says Chloe Holden of Conran Design Group. “Then you’ll know how to create the optimum design to suit each digital application. For example, an asset for Instagram will look very different to one for a web page.”

3 ADJUST SCREEN BRIGHTNESS

“When altering colours for digital, make sure your screen brightness is up,” adds Holden. “It’s a simple thing but very easy to forget. Always test it and get a second opinion from a senior designer.”

4 SAVE ASSETS CORRECTLY

“Saving seems the easiest step, but if you’re not sure about formats, it might be the most difficult one at the beginning,” says Andrea Esteban of Battenhall. “Save, Save for Web, Export: they all have different settings that will make your life easier – or more difficult – so check which one is the best option to optimise your exports.”

5 GET GIFS RIGHT

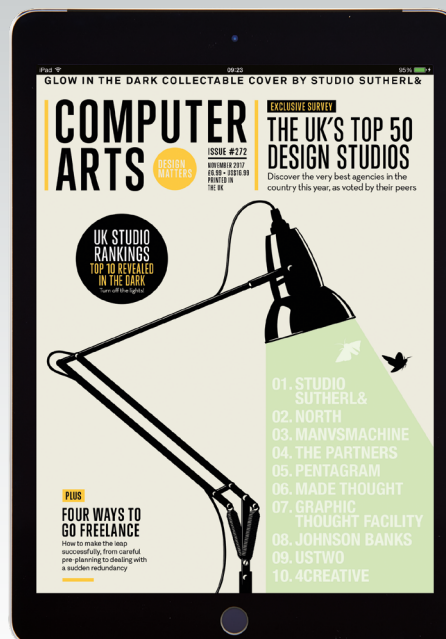
“There’s a big trend right now for GIFs over videos, but remember they’re super-compressed, which means potentially lower quality content,” adds Esteban. “Also, if exporting from Photoshop, remember it only allows 500 total frames – which sounds like loads, but it’s not!”

Don’t be ashamed to push back on the brief if it doesn’t contain the information you need



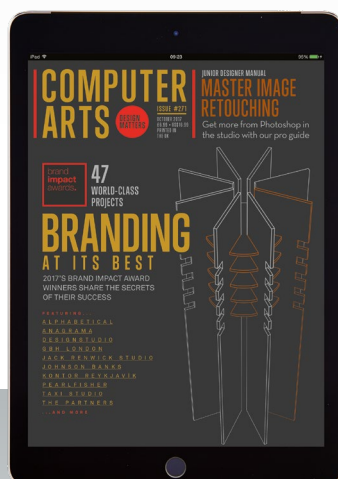
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- Four different routes into freelance life
- How to improve your artworking skills



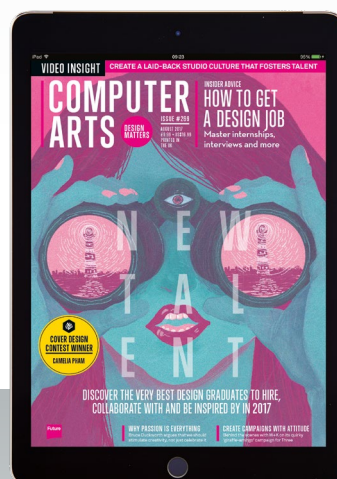
ISSUE 271 OCTOBER 2017

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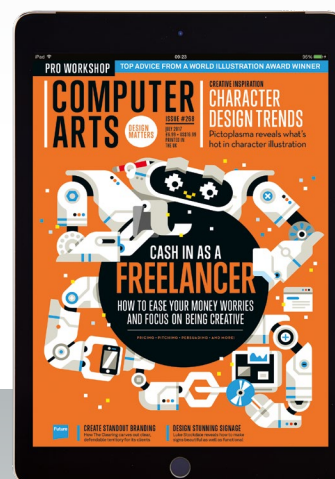
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VIDEO INSIGHT

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HOW TO RUN A STUDIO WITH NO EGO

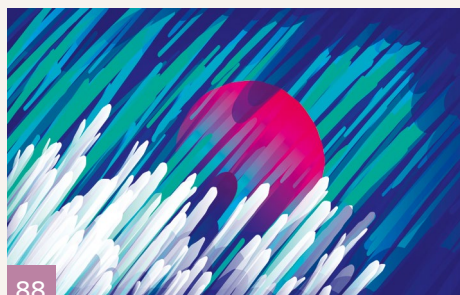
Having patiently built its credentials over the last decade, Ragged Edge grows stronger every day thanks to its founders' ego-free policy of only hiring people better than them



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REBRANDING LAW

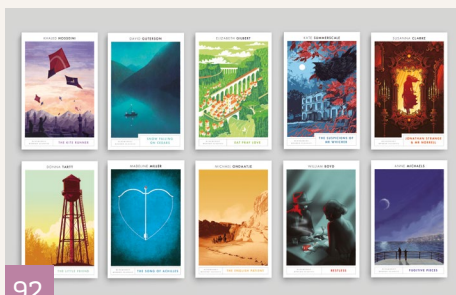
How SomeOne refreshed the branding for ancient legal body the Inner Temple while keeping to its traditions



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DISCOVER CORELDRAW GRAPHICS SUITE X8

Jared Nickerson shows off Corel's Artistic Media Expression tool



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BLOOMSBURY REPRINTS

The publisher's in-house design team took a cinematic approach to cover designs for a new 10-book reprint

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■ VIDEO INSIGHT

HOW TO RUN A DESIGN STUDIO WITHOUT AN EGO

Having patiently built its credentials over the last decade, **Ragged Edge** grows stronger every day thanks to its founders' ego-free policy of only hiring people better than them...

Despite being 10 years old, **Ragged Edge** is – according to co-founder **Max Ottignon** – widely regarded as an overnight success story by the industry, as the Farringdon-based agency has only really popped up on people's radar in the past 18 months or so.

By learning new skills on the job and gradually honing their craft to perfection, the team has picked up increasingly high-profile work that, as Ottignon explains, is driven by passion, substance and integrity – a far cry from his experience of the advertising business...

What prompted you to leave adland?

Max Ottignon: I used to be an account handler, a suit. There were a lot of misrepresentations of the truth, if we're being kind. You were almost lying to your colleagues, and definitely lying to clients. But what really bothered me was that you were lying to consumers. My all-time low was working on a credit card brand, where the whole idea was to encourage people to get into debt by frivolously having fun, which doesn't seem like a responsible message to be pushing.

I left disillusioned, but thought we could do something that adhered to the clever principles I learnt in ads, but with more integrity. Branding is about making long-term decisions for the benefit of the business, not quick wins. You get results by telling the truth, and building something with the rigour and strength to stand the test of time.

You can't pull the wool over consumers' eyes, particularly in the days of social media when people can find out about you so easily. You can get caught on any lie so quickly, and it can spiral.

Do you think there's still a 'truth and lies' dichotomy between branding and advertising?

MO: I don't work in advertising any more, but we work with ad agencies and I've noticed a change – partly because of social media, but also people's desire for authenticity generally.

Advertising is all about comms: driving awareness, recruiting customers really quickly. Sometimes if you haven't a firm base to build on, you might have to make stuff up – but if you're working with a strong brand, the ad agency has some robust stuff to work with and can do great things. Ad agencies are amazing at what they do, I'd never wanna talk them down, but it's a very different discipline.

You say there are 'no egos' at Ragged Edge. What does that actually mean in practice?

MO: Yeah, the 'no ego' thing is really important. Like most stuff at Ragged Edge, it kind of evolved. It was never a founding intention, but to be totally honest, our strategy was always to hire people better than us. That's how to get better – you have to put your ego aside if you're bringing in all these talented people who can do things better than you can.

Having a humble approach also meant the work got much better, because you have these great conversations where no one feels precious, and everyone can contribute. We're not two guys who just want our name above the door.

Clearly, some agencies do have egos... do you use it as a philosophy to sell to clients, or is it more of an internal studio culture thing?

MO: It's more of an internal thing, but it comes down to how you behave with clients as well. As soon as you put aside that sense that you're out for yourselves, you can create a proper partnership with a client. That's the only real way to get great work through. You can't force it: you have to encourage clients to believe in it, by listening and by being a bit humble.

What happens if you do have an ego?

MO: I think if you're a really talented designer or creative director, and you have a vision and you just need people to bring that to life, it's a really valid way of doing it. The problem for me is that



RAGGED EDGE

With clients including Grey Goose and Giraffe, Ragged Edge believes in creating 'branding with substance' that cuts through the noise. The studio's high-profile rebrand of Camden Market drew the gaze of the industry, and it was a new entry in the top 30 of CA's peer-voted UK Studio Rankings 2017. www.raggededge.com



Watch the videos on our YouTube channel: www.bit.ly/ca273-raggededge

❏ I don't see that as particularly scalable. You can do that at a certain size, but as you grow you have to let go of the reins a bit. We've always tried to start from that position – I don't have to be in every meeting by any stretch of the imagination.

Was Camden Market your big breakthrough?

MO: Yeah, it was an important one for us to win. We don't often pitch, but we threw everything at that one to win it. That particular project felt really personal to us as an agency. I lived in and around that area. Nicole, our strategy director, lived there; Matt, the design director who led the project, had grown up around there as well.

We massively over-invested in it as a project, as it had the potential to be really amazing. It was a great brief, because it was about finding that truth at the heart of Camden, and using it to inform its future.

We had never really PR'd something to the level we did that, and we didn't know what the reception would be like. Until it makes its way onto things like Brand New, you never know.

Were you reluctant to over-push the agency until you had that big project under your belt?

MO: Yeah, that's bang on. We've always been about learning by doing, and Ragged Edge has got better and better every single year we've been around. We wanted to get to the stage where we were confident the work was world-class before shouting from the rooftops. We'd prefer to walk the walk before we talk the talk, which is a bit different to how you're taught to build a business, but it fits our personality really.

Did you find people coming to you, and did the scale and quality of briefs improve?

MO: Yeah, I think so. It lifted our profile, and the quality of the talent we got through the door really went up – and the quantity went up too. In terms of clients, it was a brilliant one to show off. But I think the biggest impact was convincing ourselves that we could execute at that level. It was one thing believing we had the skills, but proving it to everybody else was absolutely amazing. It took us up a gear.

Any advice for fellow agencies?

MO: Be true to your style. For us, it was all about that sense of humbleness and integrity. Don't assume you know everything. Probably don't assume you know *anything*. Look at everything with fresh eyes every day, and bring in people who are better than you. That's what's made Ragged Edge: talented people who can add new ideas and come up with things that Matt and I wouldn't have been capable of on our own. If you can do that, there's no limit on what you can do. ❏



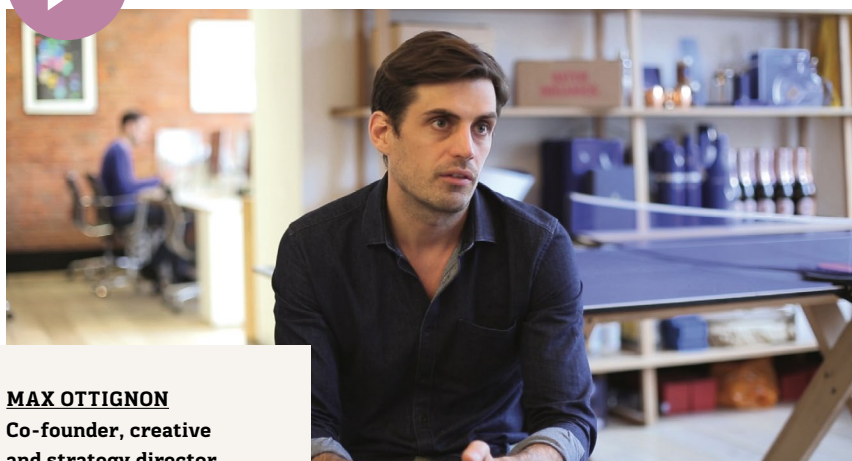
Left: The Grey Goose Camionnette hid 'the world's most intimate martini bar,' which offered bespoke cocktails to select influencers all across the country.



Below: Ragged Edge has worked with Grey Goose since 2007, on everything from bottle designs to one-off experiential environments.



TAP TO WATCH THE VIDEO NOW



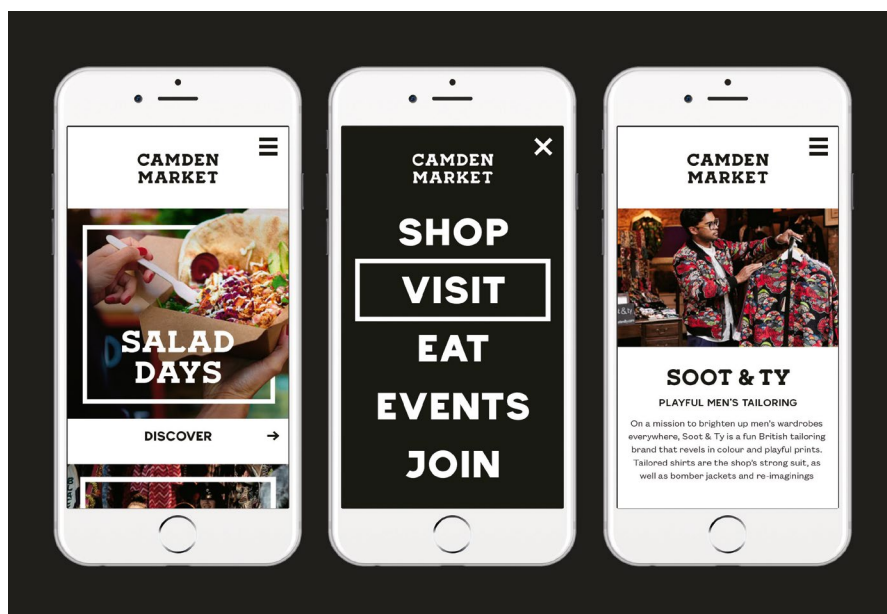
MAX OTTIGNON

Co-founder, creative and strategy director

Max co-founded Ragged Edge with Matt Bland, who runs the 'business side' of the studio while Max oversees the work – including client relationships, creative, strategy and new business.

BUILD A BETTER DESIGN STUDIO

In our first video, Ragged Edge co-founder Max Ottignon discusses how he's grown the agency slowly but surely by hiring people better than him, while staying true to its founding principles of humbleness and integrity.



Above and right: Helping Ragged Edge to become an 'overnight' success, the company's rebranding of Camden Market was a real passion project for many of the creatives. It won a Wood Pencil at the D&AD Professional Awards 2017.



TAP TO WATCH THE VIDEO NOW



LUKE WOODHOUSE

Creative director

Ragged Edge's first full-time hire eight years ago, Luke heads up the design team. After studying design in Bournemouth he worked at London agency .start for two years before freelancing at various smaller agencies.

HOW TO DESIGN WITH NO EGO

Our second video sees creative director Luke Woodhouse reveal how Ragged Edge's open, collaborative and ego-free creative process works in practice, and how his 'T-shaped' team of designers can rise to any challenge.

RUN A VERSATILE DESIGN TEAM

Creative director Luke Woodhouse on how to build an adaptable team with a broad range of skills

1. Get T-shaped

"To get that sort of integrated approach and that seamless brand experience, we've built a real mixed team with a lot of different skills," says Luke Woodhouse. "We love the principle of having 'T-shaped' people."

He's referring to the idea that the vertical bar of the T represents a depth of expertise in a particular field, while the horizontal bar represents a spread of more generalist skills. "All of our branding designers have something that makes them stand out, whether it's 3D, specialism in digital design, motion typography, that sort of thing."

2. Keep learning new skills

"Learning new skills just happens quite naturally over the course of a project," Woodhouse believes. "We're always looking for the best ways to do something – and there's always a better way to do anything that comes along, and I think that's something really inherent in Ragged Edge's nature. The point about learning After Effects is a really good one [see page 81]. We just we needed to make a film, so Sam learnt how to use After Effects!"

3. Collaborate and communicate

Woodhouse admits that sometimes – especially when the pressure is on – the last thing you want to do as a designer is discuss your work: "It's kind of easy to revert to getting headphones on, getting your head down and doing it on your own."

But, he believes, that's not helpful in the long run, and the more you communicate among your team, the better the results will be. "I think we have got a really good team ethic here – a good team spirit. Everyone's really collaborative and naturally supportive. When we're reviewing work over the course of a project, everything just goes up on the wall. Everyone's invited to join in, whether it's your project or not. Good ideas can come from anywhere."

CREATE A BRAND WITH SUBSTANCE

Nicole Griffin, strategy director, on how to ensure your own branding work has integrity and real substance

1. Understand the client thoroughly

If you're at all unsure as to the client's business practices or general attitudes, keep digging, advises Nicole Griffin. "I think there's always an answer even if it's really hard to imagine you'll find one, so keep asking the questions you want to ask.

"You know, when you're an agency a lot of people think you get to pick and choose clients – you just want to work with lovely clients that are easy to understand," she continues. "Big bosses' tend to be a lot more complex than that, but if you think about it, there's always someone that started it. They had an idea and created a culture based on that ethos. That's often still inside businesses somewhere, and it's our job to find it and make sure it's true and interesting and compelling."

2. Learn to say no

Sometimes, despite all your best efforts, you may still not be convinced that the client and brand actually has any integrity. In that case, "Don't be afraid to say 'Thank you, but we'll decline this time,'" says Griffin.

3. Add specialised roles as you grow

Just as important as understanding how to imbue your brand work with integrity is the ability to recognise a lack of it in other brands – and avoid them if necessary. Fortunately, believes Griffin, this isn't difficult. "I think things that are lacking in substance... all you need to do is scratch and you see it," she says.

"Most people are not good liars and so, you just need to really look a little bit more deeply and do your homework. We're brand-builders but we're consumers as well, and I feel the choices we make as a business are just as important as those that we make as consumers. Buy from people that you wanna support. Money is a way to do good in the world. Choice!"



Above: Ragged Edge rebranded Giraffe as a world kitchen to give it a slightly more 'adult' air, without losing its vibrancy.

Left: The Giraffe logo subtly alludes to the animal's ability to lift its head above the trees in search of new discoveries, a vital differentiating aspect of the chain.



TAP TO WATCH THE VIDEO NOW



NICOLE GRIFFIN
Strategy director

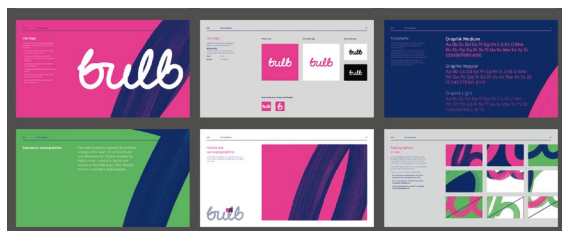
US-born Nicole heads up Ragged Edge's strategy team, and previously occupied the same role at The Clearing. "We look after how brands come to life, identify the whys and hows, and do that mostly through words," she says.

FIND THE SUBSTANCE IN A BRAND

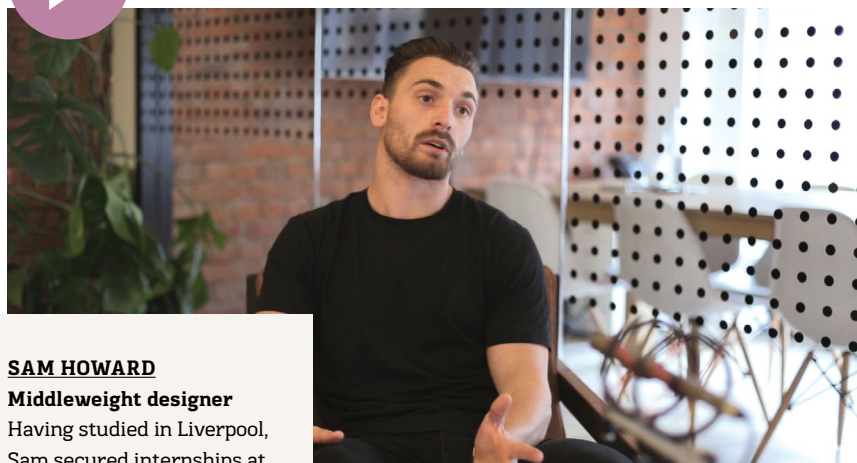
In our third video, strategy director Nicole Griffin sheds some light on how Ragged Edge's strategic process works, and how the agency tries to put substance, integrity and purpose at the heart of every brand it works on.



Above and right: Green energy company Simple Energy wanted to emphasise that it was competitively priced, supplied renewable energy and was nothing like 'the big six' companies. Ragged Edge rebranded them as Bulb and developed a campaign based around the idea of Positive Energy.



TAP TO WATCH THE VIDEO NOW



SAM HOWARD

Middleweight designer

Having studied in Liverpool, Sam secured internships at local agency Uniform and Manchester-based Music, before making the move down south to start his first job at Ragged Edge. He's been at the agency for three-and-a-half years.

HOW TO DEVELOP AS A DESIGNER

In our fourth and final video, middleweight designer Sam Howard reveals how he's learned valuable skills on the job at Ragged Edge, and discusses how the opportunities in London attracted him down from his native North.

MAKE YOURSELF INDISPENSABLE

Designer Sam Howard explains how he became an integral part of his new studio not long after leaving uni

1. Don't be afraid to give ideas

"I learned a lot of my creative process as it is today from here, and how lots of different people do it and have done it," says Sam Howard. "When I came into the industry they talked about mood boards – we'd never done mood boards before [at uni]."

"They talked about coming up with quick ideas and not being too protective of them, getting them out there. We just come up with initial ideas, little sketches, little cute ideas, put them on the wall and then whoever wants to be involved will pick the best ones."

2. Teach yourself new software

"The green energy company Bulb had a logo which we knew should move, and Luke just said 'Sam, do you wanna make it happen?'" Howard says. As a result, he started learning After Effects.

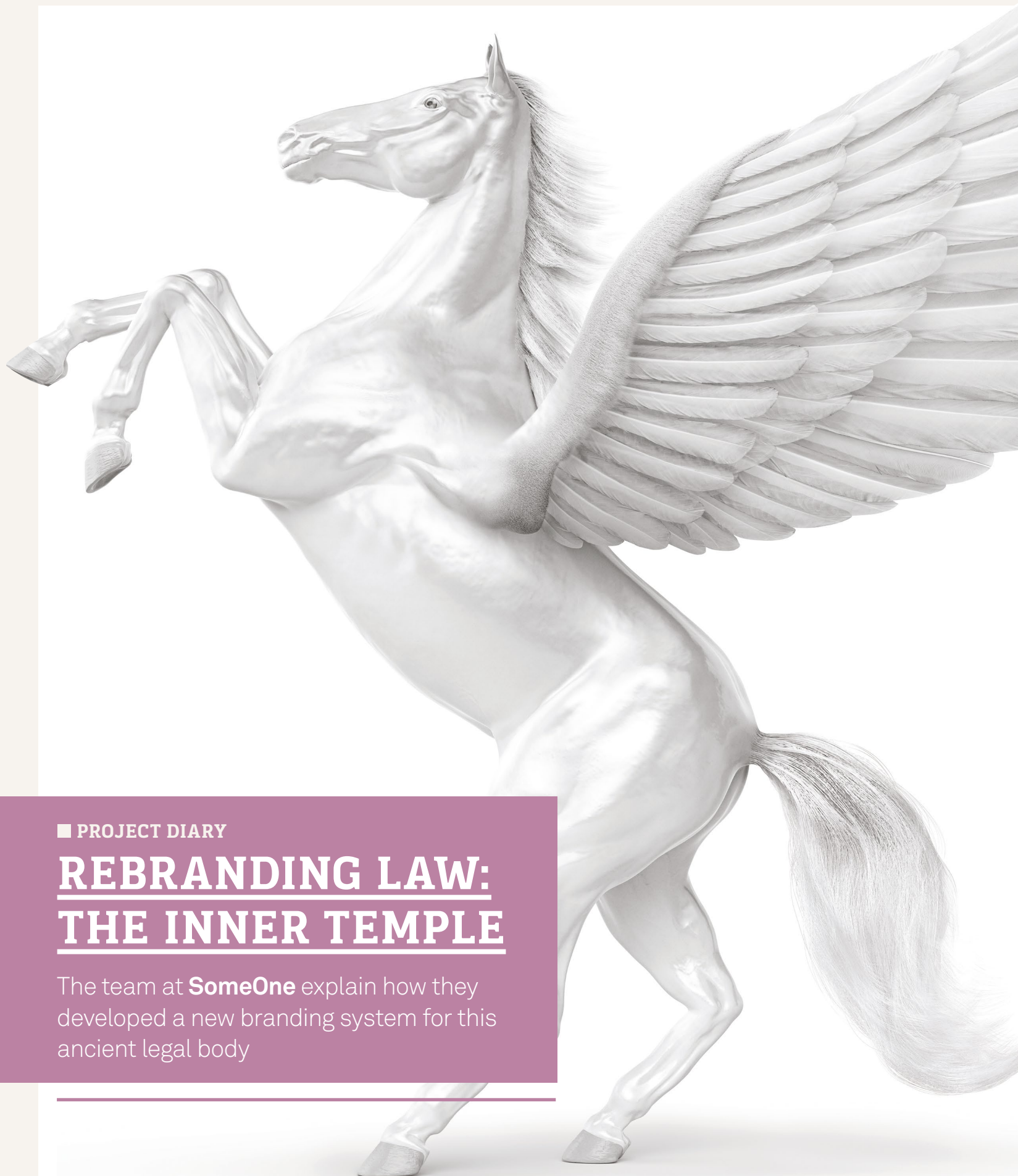
"We pulled together animations for branding projects for our website to show off the work and offer it to clients as well – so I just literally learnt on the job. Quite a few of us have. I put some time in after work, but we're given the space and time to learn these new skills too. It's amazing."

3. Show you're reliable

In Howard's case, this means carving himself out something of a unofficially defined role within the studio. "I'll deal with our long-term clients that we have a long-standing relationship with, such as Giraffe," he explains.

"I'll be in charge of seasonal campaigns, and may also do some art direction for their photography," he continues. "For brand-creation projects, I'll work with a senior designer, and a design director overseeing."

Watch the videos on our YouTube channel: www.bit.ly/ca273-raggededge



■ PROJECT DIARY

REBRANDING LAW: THE INNER TEMPLE

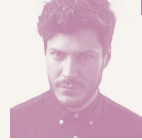
The team at **SomeOne** explain how they developed a new branding system for this ancient legal body



SIMON MANCHIPP

Founder and executive strategic creative director, Someone

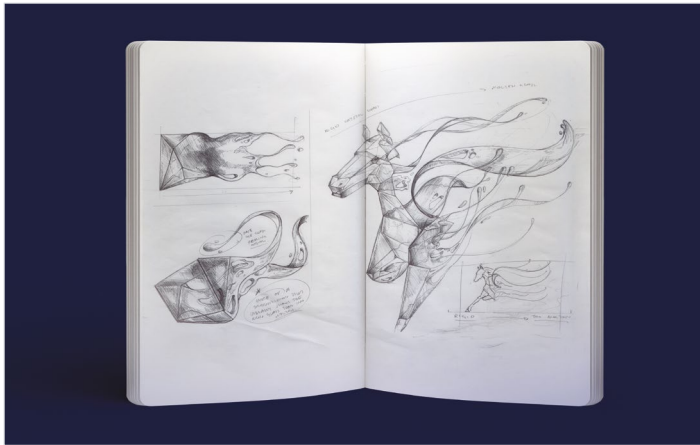
Simon has been behind the launches and relaunches of brands worldwide for over 20 years – from the recent King's Cross rebrand to the World Para Athletics Championships and IAAF World Championships, London 2017, and Cancer Research UK. At over two metres tall he is officially classed as a giant on his passport.



RICH RHODES

Creative director, Someone

Rich has been behind many of Someone's recent hits, including the Brand Impact Award-winning D.Thomas branding. He loves Nottingham and is a big fan of the nightclub Oceana, but is too tired to go. He has also just become a father.



01



02

01-03 The Pegasus emblem has been associated with The Inner Temple since at least the 16th century. While the pure white version (left) forms the core of the visual identity, secondary versions were also developed. These sketches were used for a crystalline glass-style rendering, representing its many educational offerings.



03

A BRIEF AND A STRATEGY

Simon Manchipp

We are lucky enough to have developed lots of high-profile brands that have endured. One example is the branding for the Royal Opera House, which is based around a modern reinterpretation of a royal crest. Members of The Inner Temple saw that work, liked it and decided to get in touch.

The Inner Temple is one of the four Inns of Court in London. These are professional associations that barristers belong to. The Inner Temple's history dates back to the Knights Templar of the 12th century, and therefore its reputation and its brand is steeped in history. It's a notably progressive organisation. The new design work needed to simplify the branding system, and reflect this progressive mindset.

The history is hard to ignore. We were taken on a tour of the buildings and shown where barristers 'pass the bar'. It was inspiring and a touch daunting. But look behind the Harry Potter-style interiors and you find an organisation that has kept a close eye on professional process for centuries. I hoped that we'd be part of an endeavour to push the branding further and develop a digital experience that better fitted its audience's needs.

In order to understand how we could be immediately useful, and to avoid developing something that was simply surface-mounted, we interviewed many people connected with the Inn. Everyone was united in understanding the role

PROJECT FACTFILE

BRIEF: With a long and prestigious history, The Inner Temple is known as the most progressive of the Inns of Court. Its brand has evolved over hundreds of years across a variety of versions. The new design needed to both simplify the brand to reflect the history and mindset of the organisation.

CLIENT: The Inner Temple, www.innertemple.org.uk

AGENCY: Someone, someoneinlondon.com

PROJECT DURATION: Six months

LIVE DATE: October 2017

**SHAUN TURNBULL****Senior designer, Someone**

As the lead designer on the Inner Temple identity project, Shaun created the design system for the brand. Shaun is so fit he struggles to sit still. He has cycled to Paris from London and back three times.

**TIM 'SMASH' GREEN****Designer and 'artist at large'**

Tim is the creative who came up with Someone's radical secondary routes for Pegasus. Tim has two nicknames, 'Captain Smash' and 'Sad Darren', but we can't repeat why.

of the organisation, but frustrated with the digital experience, and the brand assets were not helping. We realised that we needed to achieve simplification, without looking simplistic. The law is a complex area, so clarity and flexibility were desirable.

DESIGN PROCESS AND CREATIVE DIRECTION

Rich Rhodes and Shaun Turnbull

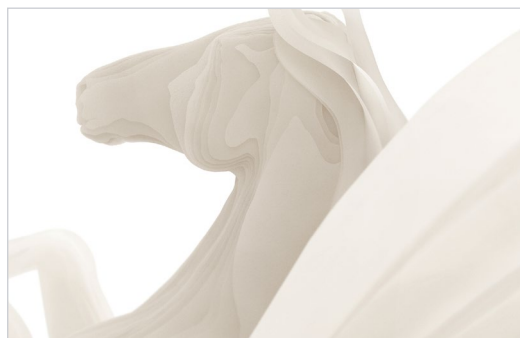
So many agencies come into a project and feel like they need to replace anything and everything they did not create. But the Pegasus symbol used by The Inner Temple is everywhere, even the fabric of the buildings. We thought it would be madness to try and exclude it, so we made it central to the design system.

Like the Inner Temple itself, the Pegasus embodies truth, and consequently we pursued highly realistic executions. We took real inspiration from the organisation and its audiences, rather than imposing superficial, trend-led thinking onto the project.

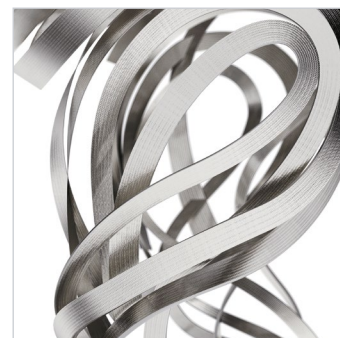
We started off open to all avenues, and became more focused as we worked. The teams at Someone are like peregrine falcons – the moment their hood is removed they are straining to take flight and attack the challenge!

Visually, the tone had to express the fact that The Inner Temple is the most progressive of the four Inns, so the design approach is modern and forward-thinking. A detailed, CGI creation of the Pegasus supports this, but we also stripped back the identity to some basic elements to keep it sophisticated and pure.

The Inner Temple's colour palette hasn't changed radically. We've updated it to be more compatible with the digital landscape.



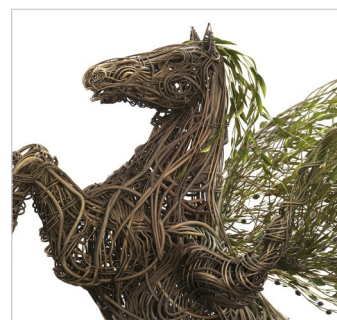
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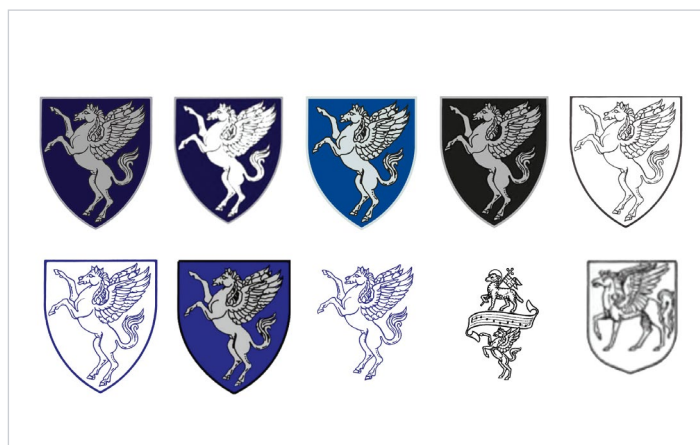
07

04 A paper version of the Pegasus was designed to represent The Inner Temple's library.

05-06 When you're working in 3D, you have the flexibility to change material. Here, the Pegasus is seen as bands of steel to represent the organisation's treasury.

07 A tangled willow version, a bit like the Green Man, was rendered for The Inner Temple's gardens.

08 Someone considered the dozens of different iterations of Pegasus that the Inner Temple has used in the past.



08

PROBLEM SOLVED**PEGASUS FAMILY**

Rich Rhodes and Tim Green on expanding the branding system

The highly crafted 3D Pegasus we created serves the brand well as a central reference, but we wanted to go further. There are important parts of The Inner Temple that deserve their own differentiation, so we developed secondary Pegasus executions using different materials to represent the characteristics

of the specific departments. For education-specific communications, for instance, a cut-glass material is used, becoming molten towards the wings. Other renderings include steel (The Treasury), porcelain (Catering), willow (The Gardens), paper (The Library) and stone (The Estate).





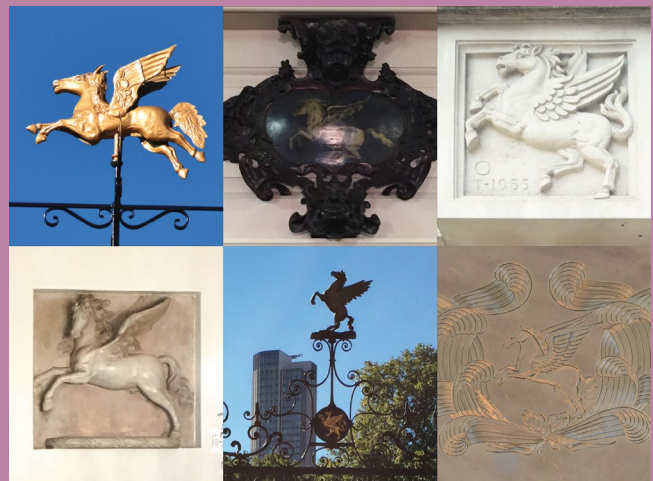
PEGASUS: A BRAND TAKES FLIGHT

Shaun Turnbull explains how the new Pegasus was born

The Pegasus symbol has been used by The Inner Temple for centuries. Not only is it part of the fabric of the buildings, its meaning fits with The Inner Temple's values: a Pegasus represents wisdom in heraldic symbolism.

We looked at a variety of executions of the Pegasus, from graphic to literal and lateral, but decided to create the most truthful, detailed and accurate representation of a Pegasus possible. Photoshopping wings onto a horse was not going to cut it. Our research included studying horses in-depth, filming and photographing them. We studied wings, feathers and horsehair textures. We even researched the optimum levels of hydration of race horses.

It was when we got the 3D printer out that things really got interesting. We experimented by creating 3D-printed models that we photographed at many angles, zooming in on key parts of the Pegasus. The ability to fly around a physical depiction gave us a variety of crops and textures that would prove very useful in branding applications where a theme was more appropriate than a badge. We worked with Smoke & Mirrors to help achieve the final renders.



Live horses as well as previous logos, and various carvings and mouldings of the Pegasus were used as reference for the 3D-printed model used in the development of the visual identity.

09-11 Here a molten-glass rendering of the Pegasus emblem is applied to a range of material that's associated

with The Inner Temple's own educational programme, including the Yearbook it publishes.

12-17 Despite the craft and complexity behind the overall brand, its application is minimal, giving a sense of The Inner

Temple's purity and wisdom, both of which have been attained through its long history supporting barristers and the

courts. A range of collateral, stationery and publications now reflect the new branding.



09

► The layout, designs and assets have moved on considerably, being far more conversational, progressive and useful. We introduced a new typeface for the brand. Sienna was designed by FontSmith, and its contrasted, sans-serif construction blends classical elegance with modern simplicity.

APPLICATION AND VERDICT

Simon Manchipp

We've developed an approach called 'proximity branding', which helps guide people in the way their brand is applied. If audiences are distant, the brand work can raise its volume and attract attention. If they are more intimate, the volume is toned down and the work will focus more on the audience and why they're there.

The Inner Temple's brand is being applied across a range of applications, from the website to stationery, tote bags, umbrellas, event invitations, The Inner Temple's yearbook, and more. The team at The Inner Temple are able to implement the branding themselves through our BrandCloudlines.com platform, and we can update elements of the brand and upload them to the Cloudlines as necessary. It is flexible, smarter and far more dynamic than a PDF, which is dead the moment it's created.

"We spent months to ensure the Pegasus was the most anatomically correct, detailed and crafted element"

Creatively, this project has pushed us to look at levels of craft rarely seen in branding these days. We spent months ensuring the Pegasus was the most anatomically correct, detailed and crafted element of the visual branding system, so that it could withstand endless scrutiny. The outcome really is a thing of beauty, which looks as good at 2000 per cent magnification as it does in its entirety.

We're pleased to say that The Inner Temple's audience has fully embraced the new brand work, with visitor numbers, engagement levels and conversions all climbing.

It's been tremendous to see an organisation at a point of change move from branding that had happened, to work that has been designed for them to make the most of the many opportunities that surround them. ■



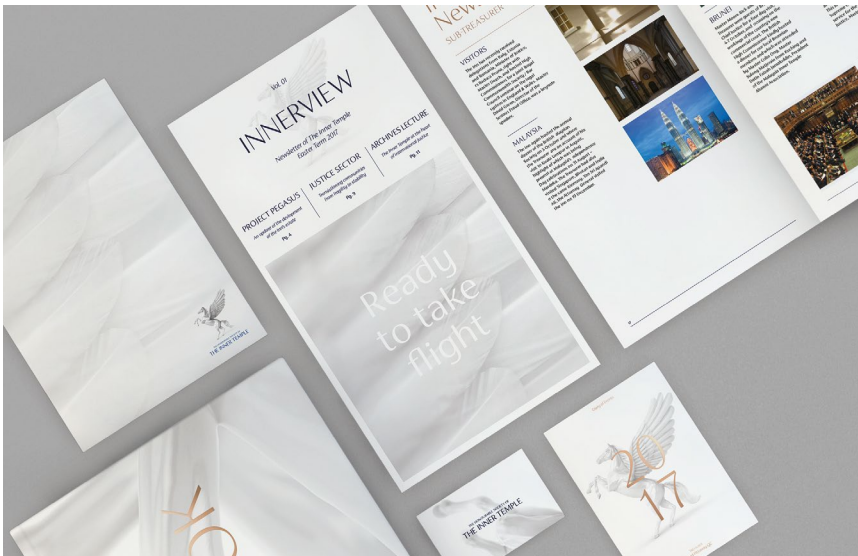
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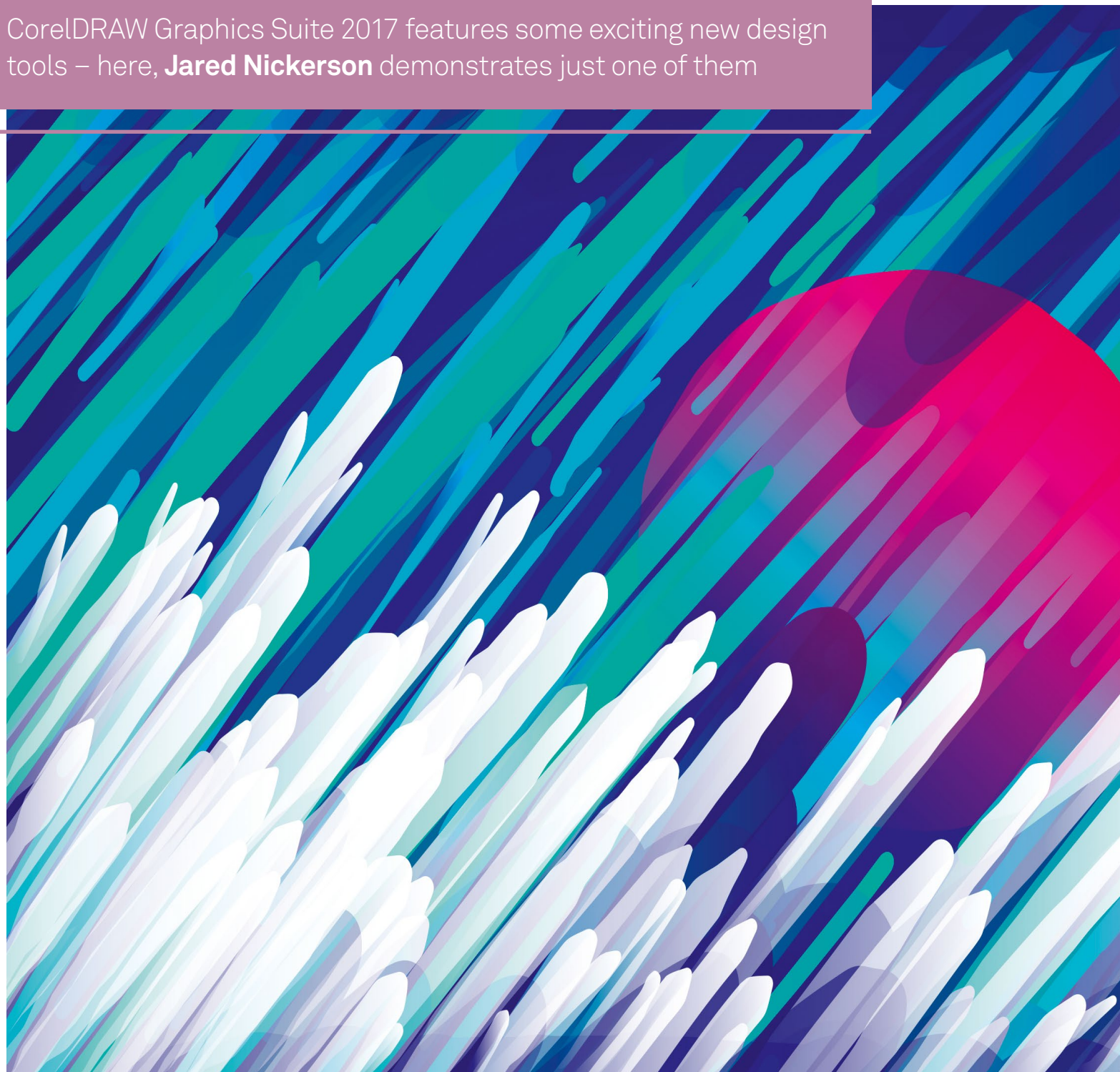


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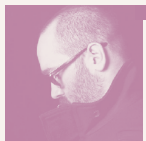
■ WORKSHOP

DISCOVER SOME OF THE NEW FEATURES IN CORELDRAW GRAPHICS SUITE 2017

CorelDRAW Graphics Suite 2017 features some exciting new design tools – here, **Jared Nickerson** demonstrates just one of them



01 This artwork was created by Jared Nickerson using just one of CorelDRAW Graphics Suite 2017's new tools.



JARED K. NICKERSON

Illustrator and designer

Jared owns and runs Jthree Concepts, a San Diego-based design studio. The studio mainly focuses on products, characters, branding, video game, editorial and textile design. Nickerson's extensive client list includes Nike, Adidas, Coca-Cola, Blizzard Entertainment, Valve, Microsoft and Nintendo.

www.jthreeconcepts.com

VIDEO INSIGHT WATCH THE VIDEO

Find Jared Nickerson's video walkthrough at bit.ly/ca273-corel

FUN AND EXPERIMENTAL

Much as a painter would carefully consider which brush to use when creating a masterpiece, digital artists must choose wisely when it comes to software, ensuring it has all the correct tools to help bring your creative visions to life. That's where CorelDRAW Graphics Suite 2017 excels. Created with care for professionals and hobbyists alike, this value-rich suite has everything you need to achieve your artistic visions.

CorelDRAW Graphics Suite 2017 has an abundance of features aimed specifically to inspire, enhance and aid an artist's workflow, including multi-monitor, 5K and real-time stylus support, the amazing new LiveSketch tool, enhanced vector previews, nodes and handles, the Healing Clone tool in Corel PHOTO-PAINT, plus the ability to copy, past and duplicate curve segments.

Several predefined workspaces are also available to help keep all the tools specific to your industry organised and easily accessible. Choose between Page Layout, Illustration, or set your workspace to look like Adobe Photoshop or Illustrator to help ease the transition from Creative Suite.

TOOL OF CHOICE

An extremely popular choice, CorelDRAW is already being used by many talented creatives all over the globe, including renowned fine artist Dmitry Demidenko. Progressing from a simple designer in a small provincial printing service to a world-famous artist in just five years, Demidenko not only uses CorelDRAW to create his masterpieces, he also teaches numerous masterclasses about it, sharing the software's extensive capabilities with other artists.

Another award-winning artist fully exploiting CorelDRAW's comprehensive toolset is Rogelio Hernandez Garcia. Having spent a lot of time using the software, Garcia entered the 2015 CorelDRAW International Design Contest, and ended up walking away with first prize in the Speed Drawing Category.

In our video walkthrough, which you can watch at www.bit.ly/ca273-corel, Jared Nickerson of Jthree Concepts introduces a

02 "I'm using a workspace based on a custom Adobe Illustrator preset in CorelDRAW," says Nickerson.

"It's a more minimal version of it that I've geared specifically towards the tools that I use here."

03 Nickerson uses the Artistic Media Expression tool to begin building up a background, painting with

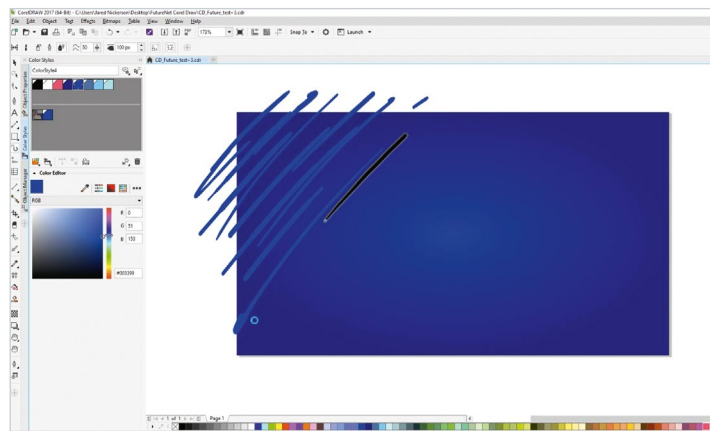
freehand strokes in a variety of blues. Any of these strokes can be edited later.

04 "I'm using the Artistic Expression tool to create some 'blobulous' cloud shapes to add some depth, but

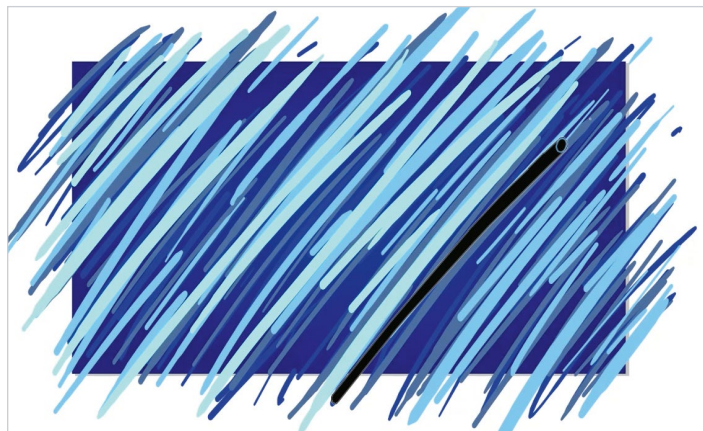
also to contrast the movement of the piece and add some additional points of interest," says Nickerson.

05 Cleaning up for the final image. "The new Expressions tool sets itself apart from other artistic tools by

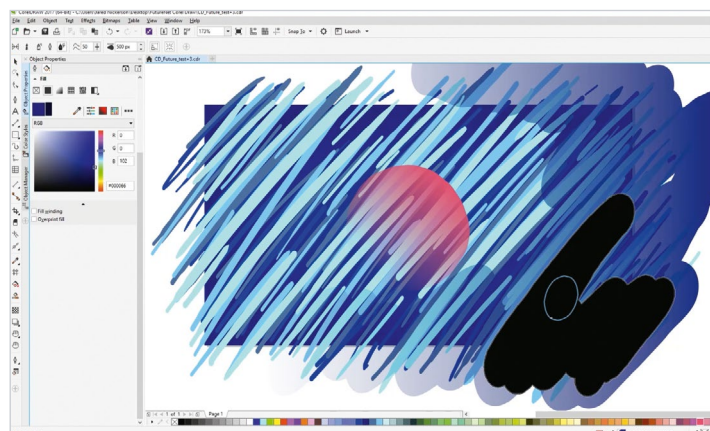
the simple fact that it detects the tilt of your stylus," Nickerson adds. "This can be used in many applications."



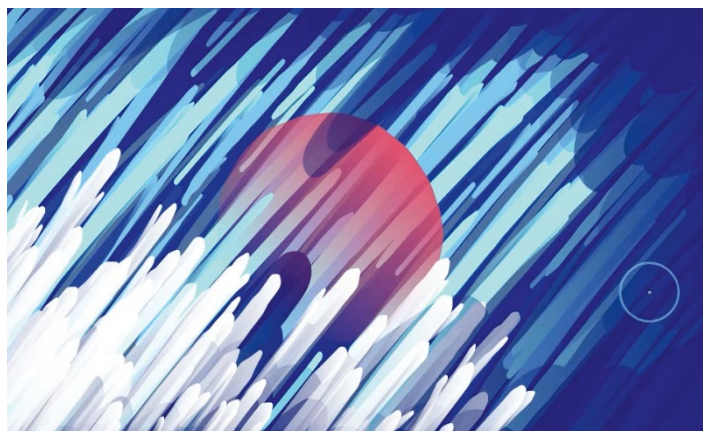
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"In the video walkthrough I use the Expressions tool from start to finish. I wanted to keep it fun and experimental"

✎ brand new feature of CorelDRAW Graphics Suite 2017: the Artistic Media Expression tool. "What makes this tool so great is that it detects not only the pressure of your stylus pen, just like other Corel tools, but also its tilt and bearing," explains Nickerson. "This allows you to achieve some great detail with single strokes, and also helps mimic your personal hand-style a little more accurately."

Just as its name suggests, the tool is versatile and designed to help you express yourself in any way you like. "I would often use this for sketching out initial ideas, adding a layer of highlights and shading to a detailed piece," he continues, "but in the video I use the Expressions tool from start to finish. I wanted to keep it fun and experimental."

As with most of the other vector tools in CorelDRAW, the strokes you make using the Expression tool are entirely editable. "At any

point in time I could go into some of these shapes and manipulate the individual nodes to get the exact shape and flow I want," Nickerson says. "What's nice with CorelDRAW now is that you can change the colour, shape and size of nodes to make them easier to edit, no matter how simple or complex the piece is."

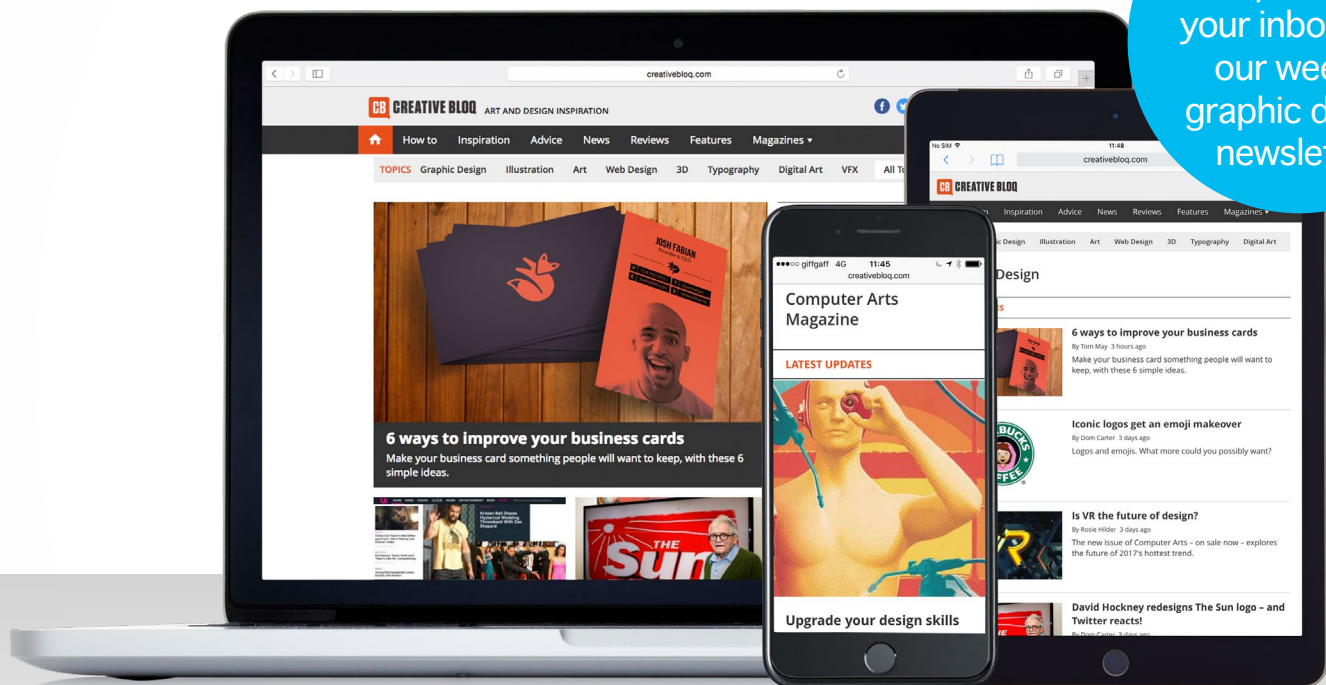
TRY BEFORE YOU BUY

As a creative, it's important to make sure that the software you choose is a right fit. The team at Corel knows this too, which is why they offer a try-before-you-buy option by way of a free trial. But with the flexibility and accuracy you need for all manner of creative projects, and a vibrant and inspiring community to assist you along the way, you'll almost certainly be hooked after sign up. So download your free trial today and bring your creative visions to life – just go to www.coreldraw.com. ■

Watch the video on our YouTube channel: www.bit.ly/ca273-corel

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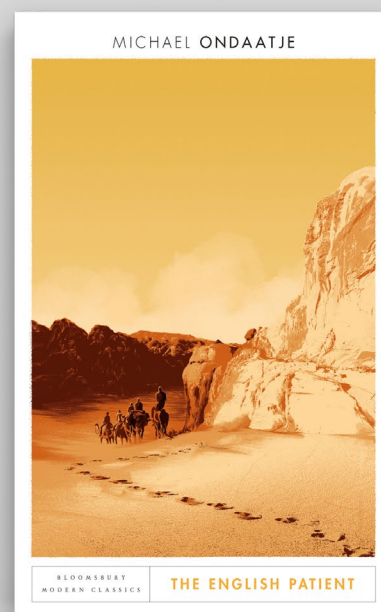
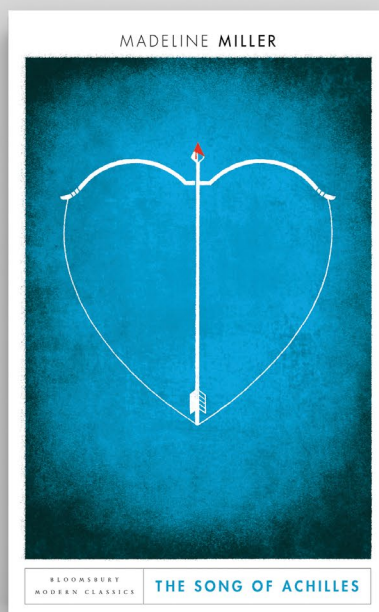
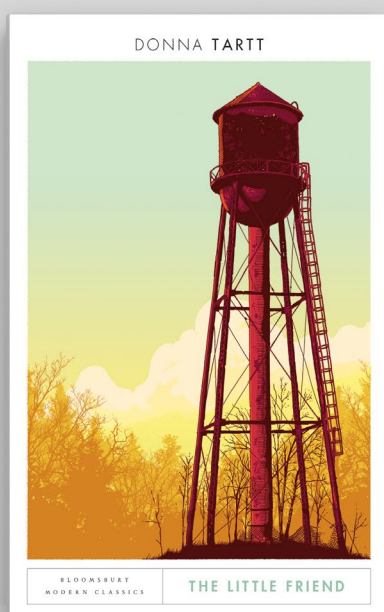
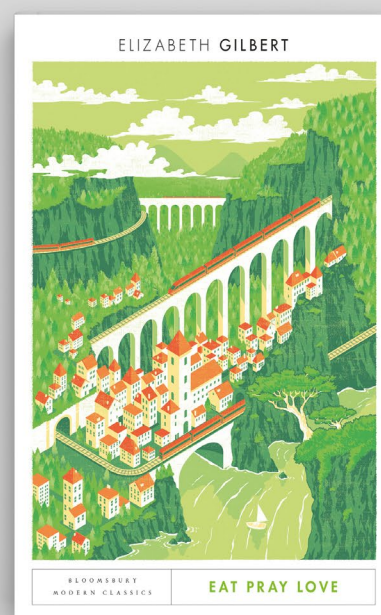
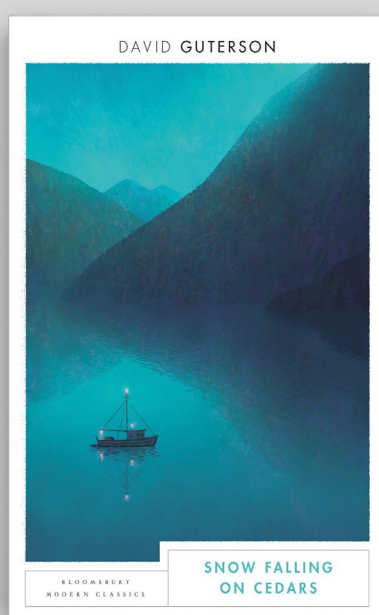
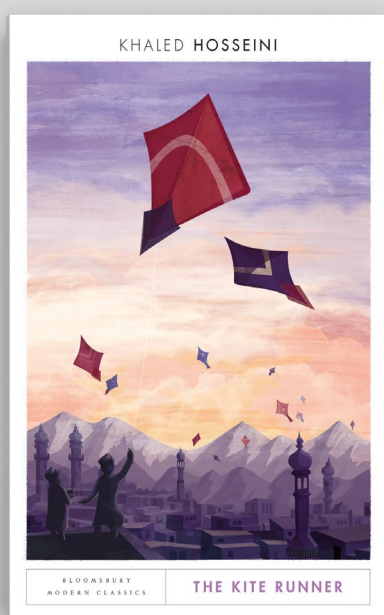
Digital art

www.creativebloq.com

■ PROJECT DIARY

BLOOMSBURY MODERN CLASSICS: A CINEMATIC SERIES

Starting from scratch on a new 10-book reprint, **Bloomsbury's** design team took a big-picture approach to jacket design and illustration



**GREG HEINIMANN**

**Assistant art director,
Bloomsbury Publishing**

Greg started in magazine design before designing book covers for Random House at Vintage. He has worked for Bloomsbury ever since. Recent work includes his designs for *Why I'm No Longer Talking About Race* – currently shortlisted for a BBDPA Design Award – and the Booker Prize-shortlisted *Lincoln In The Bardo*.

GETTING STARTED

Greg Heinemann

Bloomsbury is an independent publisher, and we've just celebrated our 30th anniversary and gone through a major branding process. We thought the time was right to celebrate 10 of our best titles going back through the years – something to excite existing audiences who remember them, and to reveal the books to new, first-time readers. The titles were chosen by our board and our editors, and were presented to my art director and me in a big meeting.

The brief was very loose – just that the set of 10 should be beautiful and stand out in an already busy market for classic reads. They needed something fresh and original. The titles go from fiction through to non-fiction genres, with varying writing styles, but I did notice that most of them have had some form of visual adaptation through TV or cinema over the years. I felt this could give us an area of commonality.

I knew I wanted the layout to be clean, minimal and modern, and I tried pattern-based ideas, approaches that were purely typographic, and the cinematic approach, which won out in the end. The thinking was that each title had a pivotal scene. I approached each cover like a frame from a classic moment in the story, with minimal type and lots of white space – an elegant, widescreen approach to the set.

DESIGN AND TYPOGRAPHY

The authors are all big names, so it was quite perverse to reduce them to a smallish point size, but I felt that as they are all well known and their books are well loved, we didn't need to be heavy-handed with them. Putting the focus on the illustration would immerse the viewer in their worlds – you would experience the scene first, then see the author and title second.

I used a light version of Futura throughout, and a custom font created for the Bloomsbury

KATE SUMMERSCALE



**THE SUSPICIONS OF
MR. WHICHER**

BLOOMSBURY
MODERN CLASSICS

SUSANNA CLARKE



**JONATHAN STRANGE
& MR. NORRELL**

BLOOMSBURY
MODERN CLASSICS

WILLIAM BOYD



RESTLESS

BLOOMSBURY
MODERN CLASSICS

ANNE MICHAELS



FUGITIVE PIECES

BLOOMSBURY
MODERN CLASSICS

PROJECT FACTFILE

BRIEF: Following its 30th anniversary and a major branding project, Bloomsbury Publishing wanted to look back and celebrate its best-loved books. Reprinting 10 of its modern classics, the publisher looked for a way to reach new readers, while enticing older ones back to the books and causing them to reminisce and embrace the titles once again.

STUDIO: Bloomsbury, in-house, www.bloomsbury.com

ILLUSTRATORS: Matt Taylor, Matt Saunders, Kerry Hyndman, Tim McDonagh, Jonathan Burton, Ileana Soon, Richie Stewart, Ivan Belikov, Rui Ricardo, Dan Mumford

PROJECT DURATION: 7.5 months

LAUNCH DATE: August 2017

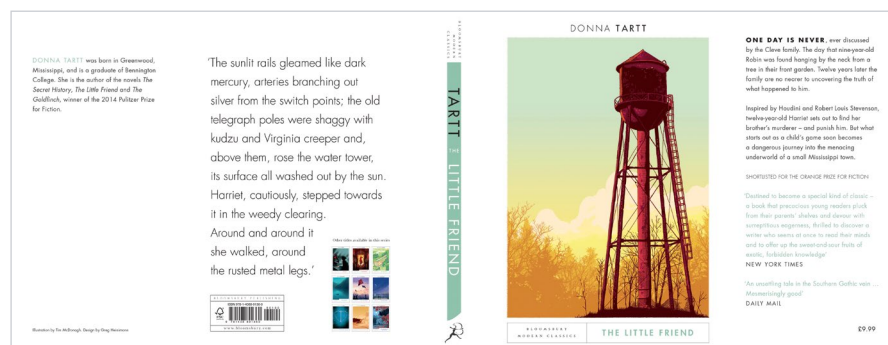
01 The full dust jacket wraparound layout, ready for print. Each image is framed in white in order to immerse the viewer when they see it on the shelf, or on Amazon.



TIM MCDONAGH

Freelance illustrator

Tim McDonagh is a UK-based illustrator who has worked for clients from Nike and Penguin to Bloomberg Business Week and Activision. His work brings together thick black linework with deep colours – and he isn't afraid to show the blood, sweat and tears of his subjects (especially the blood).

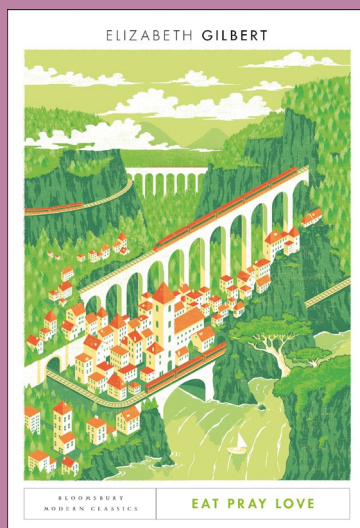


01

ARTIST INSIGHT

EAT PRAY LOVE

Rui Ricardo explains his unique isometric cover for this classic read



Bloomsbury liked a previous illustration I did for the St Moritz 2017 winter games, which used an isometric view. I like this type of perspective a lot; it gives the illustration a graphic and slightly geometric look. I wanted this to feel a bit like a model-train town where the train goes full circle, as a metaphor for life. I usually start with one or more preliminary pencil sketches. Once my client is happy with the composition I use it as reference for the digital illustration, starting with block colours, then doing smaller and smaller details. Only a few tweaks were made – I guess we were on the same page for this project.

✕ branding project we recently completed.

The latter was used for the Bloomsbury Modern Classics logo, and italics elsewhere on the layouts. The back covers include quotes in large, thinly weighted type, which describes the front cover scene. There is a thin, colour-coded spine device bringing consistency to the layouts.

Colour-coding was also used across the 10 cover illustrations. The series editor, Alison Hennessey, selected the scenes that would be the basis for the illustrations, usually ones which were unexpected or that hadn't appeared on book jackets or movie posters before. I chose colours on the basis of the story details; for instance, the Italian Riviera scene in Eat Pray Love called for a lush green, and the fiery woman walking through a mirror in Jonathan Strange & Mr Norrell seemed like a blood orange. A mini-rainbow across the spines would look great on the shelf, too.

THE ILLUSTRATIONS

We looked at many portfolios on illustration agency websites, and it became clear that fine linework and an affinity for landscape would be perfect for the literary nature of the books in the series. After researching artists across our team, we came up with a shortlist of four illustrators for each title, then settled on those with the most cinematic qualities whose style best suited the work.

For example, we chose Dan Mumford because of a library scene in a Ghostbusters image he created, which was almost exactly the style and spectral vibe we wanted for Jonathan Strange. Ivan Belikov was chosen because he illustrates birds and architecture so incredibly well, with a hint of menace – which was perfect for The Suspicions of Mr Whicher.

We then sent out a detailed brief, with the grid so that they would have the dimensions plus a copy of the book, and waited...

It's always nerve-racking receiving a rough piece of artwork back. Some were incredibly detailed and drew gasps, others needed more persuasion in our subsequent cover meetings that the artist was right for the job. Once the roughs were approved, we proceeded to the final artwork.

**RUI RICARDO****Freelance illustrator**

Portuguese artist Rui Ricardo's love of comics led him to a career in illustration that has also taken in graphic design, and working as a background artist on animated productions. He's worked for GQ, The Times, Popular Mechanics, KLM, UNICEF, Hasbro, BBDO and more. Rui loves travel, dogs and the ukulele.



02 Vastly different books, bound together by a single design and typographic approach. This creates desirability and collectability for readers.

03 "I chose a weighty watercolour-type stock from GF Smith and had some subtle debossing on the author and title, to make it tactile and achieve a soft, letterpress feel," says Greg Heinemann.

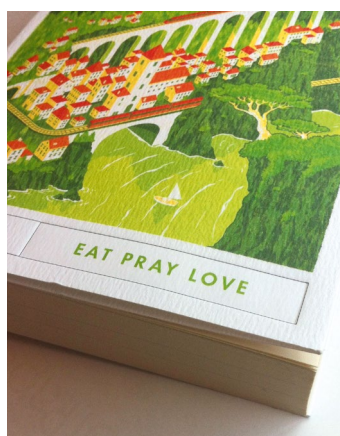
04 The colour-coding that was part of the illustration briefs stretches to the design, giving the series a rainbow effect across the book spines.

02

FINISHING UP

It was all very smooth-sailing and all the illustrators were very gracious and understanding about tweaks and revisions that arose. Many of these came from the authors themselves, who have their own definitive vision of their scenes. In the end, all of them knocked it out of the park.

I have had nothing but good feedback and excitement from everyone involved, from the agents to the illustrators themselves, as well as in-house and from the authors. Booksellers and bloggers have welcomed them. It's great to see the work on the Tube posters that have appeared around town too. ■



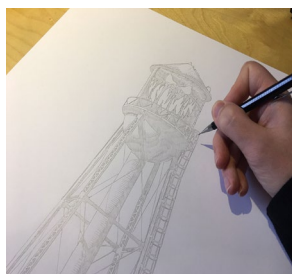
03



04

ARTIST INSIGHT**LITTLE FRIEND**

Tim McDonagh talks about recreating the water tower scene from Donna Tartt's Deep South literary mystery



Greg had picked out a specific scene from the book and they wanted to depict a decaying water tower in a lush Southern Gothic landscape. I liked the idea of having the water tower as quite an imposing figure, so wanted to get that across. In the original version, it's a slightly creepier image with a Jack-o'-lantern face on the tower. After some

debate, something subtler was decided on. There was feedback along the way from both Greg and Donna Tartt herself that helped the image along and to convey the right tone. The book is so hefty and rich it was important to get feedback from the right people. I'm really thrilled with how the final version came out.



The Association of Illustrators (AOI) is a not-for-profit trade organisation promoting contemporary illustration and maintaining industry standards. Established in 1973, the AOI works to increase the standing of illustration as a profession and improve commercial and ethical conditions, and support illustrators at every stage of their career.

THE ART OF GETTING NOTICED WITH JOHN BOND

Part three of our new AOI series discusses how best to promote yourself

When you start a career in illustration, it's important to develop a striking portfolio, but it's also equally important to shout about it.

Art directors are surfing the web and social media channels now more than ever in the search for talent, and it's crucial for illustrators to be online and on their radar.

In a way, social media platforms can act as your CV. The potential client can have questions such as: Where do you work? What's your process? What are you interested in? You can tailor your content to answer those questions in a strategic and engaging way that's thoughtful, dynamic, and very you.

AOI Member John Bond explains how social media can aid in work finding you rather than vice versa, and the role printed samples can still play in this heavily digital age...

John Bond: Having an online presence feels really important to me in this day and age. For starters, it helps you to become more discoverable. It also allows you to link up, and communicate freely, with other people in your industry – and potential clients too. As much as I'd love to live a more 'offline' life, social media is a necessity for spreading your art, keeping in touch and discovering new opportunities.

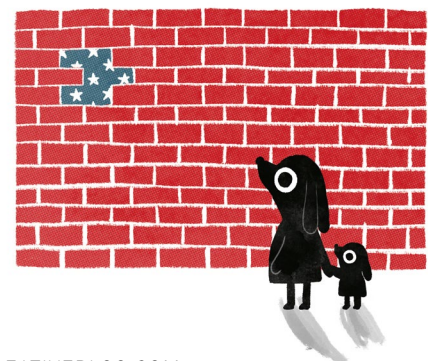
Instagram has proven to be the best platform to post my illustrations. The speed and simplicity of putting something into the public domain doesn't come much easier. It still feels like the most convenient way of viewing work and finding new artists to me.

If I continue to draw the things I like and share them, it will, in turn, hopefully attract some projects and commissions that I'd really like to work on. I'm not sure I have a real strategy in place in terms of sharing my work online, but I try to post content (fairly) regularly, link images in with topical events, and make sure that I use some relevant hashtags or handles to attract attention.

Although being online is important, it's equally important to send printed samples to potential clients every now and then. To be fair, I haven't done this in a while, but people will always enjoy receiving actual post. There's a real personal quality to it, plus clients can appreciate that the time and effort involved is greater than just ping-pong over an email with a link to a website.

It's something tactile, something 'in your face' and something which can't just be swiped or scrolled past. ■

Need some inspiration on how to use social media to get yourself noticed? The AOI can help. Join today at www.theaoi.com



John Bond is an illustrator, designer and (sometimes) animator living and working on the south coast of the UK. His work ranges from commercials to games, websites, books, prints and exhibitions, mixing hand-drawn illustration with bold graphic design. See more at www.iamjohnbond.com

NEXT MONTH

2018 COLOUR TRENDS

INDUSTRY ISSUES

How to be successful as a designer-maker-seller – plus, unique festive gift ideas from independent designers

VIDEO INSIGHT

Design with confidence: how Koto's positive outlook and relentless energy wins over clients

Plus: inspiring projects, current trends and expert analysis from the global design scene

ON SALE 8 DECEMBER



Multi-award winning designer **Jack Renwick** runs her creative branding agency, Jack Renwick Studio in Whitechapel, when she's not out hunting for second-hand treasure.

INSPIRATION IN THE RANDOM



Glass spaceman cordial bottles, plastic jelly moulds, wooden bingo boards, a rubber King Kong figure, hundreds of stamps, playing cards, pin badges, lamps, signs, bags... Treasure hunting has been my greatest passion for as long as I can remember.

Not with a metal detector or a pirate map, but hunting for the unique – the random objects and items that can only be found in car boot sales, junk shops and flea markets, the stuff that you just can't find anywhere else. It doesn't matter what you discover, it's the anticipation of starting the hunt and the potential of the complete unknown that excites.

I grew up with parents who also had this bug. Professional bargain-hunters, hagglers and negotiators, we spent our weekends at markets, charity shops, house clearances or jumble sales. Most Sundays were spent at The Barras in the east end of Glasgow which was, and still is, one of the best places to find anything from any era you could possibly imagine. My dad was like a Glaswegian Del Boy



Above: a selection of delights from Renwick's treasure trove, including knitting patterns for four different styles of 1960s hoods. Bottom: Just some of the clock and watch faces she has amassed.

and made his living hustling at car boot sales. For him the buzz was spotting the deal; for me it has always been the thrill of uncovering something interesting or just weird and which makes me laugh.

This hobby is also a handy source of inspiration that often influences my day job and is a much richer stimulus than any book or design blog. You have no control over what you will see; nothing is curated, or organised, or planned – every table, box or blanket on the ground presents a completely different source of inspiration and you have to take what you get.

Beautiful colour palettes in piles of shoes or stacks of chairs; graphic patterns in bathroom tiles and electrical wiring; the boldest use of typography and illustration on everything from model train boxes to hairdryers. Saturated postcard photography, fascinating materials, textures and formats, unusually vibrant print techniques on school books – now banned because the ink might kill you.

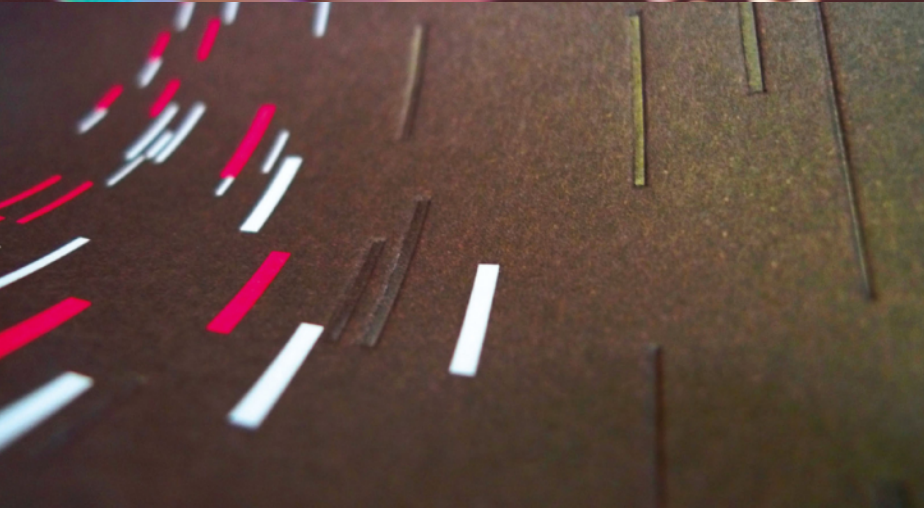
Whenever I travel on holiday it's my main focus of choosing a destination. Yeah yeah, it might have an Acropolis, or a Grand Canyon, but before booking any

flights I'll have a Google to see if there will be a flea market or somewhere that will sell some kind of second-hand crap and if not, then we're not going.

My latest treasures have been found in Athens, where archways are piled high with dusty junk, but with a bit of effort and a keen eye, something fascinating can always be found. I've had to learn to be satisfied with taking photos of half the stuff I find as my house just isn't big enough, and trying to carry treasure home on a Ryanair cabin baggage allowance flight doesn't work. I once carried a pair of vintage roller boots I'd found in San Francisco across America in a rucksack – it wasn't fun, but I got them home. I've never worn them, of course, as it turns out I'm a grown woman...

With my sort of treasure, you can't go searching for something, you can only see what's there – and as with any kind of hunting, the more effort you put into the hunt, the more you'll find. So if you're ever stuck on a project, can't find the way forward or are just bored: get out a Google map, put an 'x' wherever there's a junk shop, and go start hunting. ▣





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